THE CHORAL CHURCH MUSIC OF WOLFGANG AMADEUS MOZART (1756-1791)

by

Wilfred Arnold Briggs

This project was done under the supervision of:

Professor Harry R. Wilson, Sponsor
Professor Frederick D. Mayer

Approved by the Committee on the Degree of Doctor of Education

Date_____

Submitted in partial fulfillment of the
requirements for the Degree of Doctor of Education in
Teachers College, Columbia University

1966

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At the time of the completion of this project there is no writing of length or depth on the choral church music of Wolfgang Amadeus Mozart. The most extensive treatment is the one chapter in Alfred Einstein's Mozart: His Character, His Work (New York: Oxford University Press, 1945); and there have been shorter chapters in a few other books, and occasional articles in journals and encyclopedias. Writers have dealt with the better known church works such as the Requiem Mass, K. 636, the Ave Verum, K. 618, and the Motet in F, K. 165, which contains the popular "Alleluia" for soprano solo; but more than fifty compositions in this category remain unknown to the general public and obscure to all but a few musicians and scholars.

Scores of all the published works were obtained by the writer. The original autographs of the unpublished works, or copies thereof, were located through the New York Public Library (Lincoln Center Branch), the Library of Congress, the British Museum in London, the Mozarteum in Salzburg, and the Gesellschaft der Musikfreunde in Vienna. Many excerpts of these scores are contained in photoduplication throughout the project.

Recordings were sought out and played. A selected list of recommended recordings is included in the Appendix of the project.

The works have been classified under such major headings as Masses, Vespers, Litanies, and short works. The particular title, Köchel number, date and place of composition, publisher (if available), range of voices, performance time, and a brief description of the work have been provided for each individual composition. A longer analysis of one work in each classification is included, as well as extensive treatment of the C Minor Mass, K. 417, the Requiem, K. 636, and the Masonic Music.

A complete listing of the choral church music of Mozart is included in the Appendix. The compositions are listed chronologically, each with the Einstein Köchel number, the earlier K.V. number, the instrumentation required, and the date of the completion of the work.

The doubtful, misattributed, and spurious works are dealt with briefly within the body of the work. A list of all the works considered to be doubtful or misattributed by musicologists Blom, Einstein and Landon (with authentication) is included in the Appendix.

These data should enable music teachers, choirmasters and choral conductors to select for programs works hitherto unknown to many of them; publishers may be moved to make available the out-of-print or unpublished works; and the general public may become aware of the worth of this important ten per cent of the total musical composition of Mozart.

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CHAPTER I

INTRODUCTION

The Need for the Project

Mozart's contributions in music for the opera, symphony orchestra, chamber groups, and solo instruments were so outstanding that his accomplishment in those areas has overshadowed his church music which is, with few exceptions, known only to a special interest group, and comparatively few of his church works are easily accessible to them.

The writer has examined hundreds of service sheets and programs of churches, colleges, and concert halls in the eastern United States and few of the short works, except the Ave Verum Corpus, K. 618, the spurious "Gloria" from the "Twelfth Mass" (never a key or Köchel number given), and the "Alleluia" from the Motet in F, K. 165 have been found listed. A fine performance of the Regina Coeli, K. 276, along with the Vesperae de Dominica, K. 321, and the "Grand" Mass in C Minor, K. 427 was given at Philharmonic Hall in New York City on February 13, 1966 by the New York Choral Society, and one encounters occasional performances of the Requiem, K. 636 and the Vesperae Solennes de Confessore,

K. 339; but the majority of the church choral works are unknown, and certainly are seldom found in church or concert repertoire.

Thus there is a need for the public to be made aware of the existence of this area of the great composer's output and of its close relationship to his secular compositions. Musicians might be stimulated to make greater use of the choral church works of Mozart; at least, the works might be employed as studies that could throw new light and deeper appreciation for the secular repertoire on which these earlier efforts were often very influential.

The Purpose of the Project

This project proposes to present the results of research by the writer on the background and circumstances of many of Mozart's choral church compositions, to offer discussion of the major works in each classification, to show excerpts of many of the writings, and to present the salient characteristics of the most important works.

It is the hope of the writer that a greater awareness of the existence of the sixty[1] or more church compositions by Mozart might stimulate use of the works in church

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[1]The unsettled question of some of the spurious works prevents one from stating an exact total of the choral compositions.

services, sacred concerts, in school and college choral programs, and in public music halls by choral societies.

Vocal and performance requirements are included in the description of the individual works. Abbreviations for the choral and vocal parts will be used: S for soprano, A for alto, T for tenor, and B for bass. The length of time required for performance of an entire work was derived by conservative adherence to the tempo and stylistic indications provided in the original scores or suggested by editors of recognized publishing houses. Unusual instrumental scoring is brought to the reader's attention in the body of the work; the complete instrumental requirements are listed in Appendix D.

In Appendix D is presented a complete list of the choral church compositions in the order of their creation, together with the Köchel numerical listings, the dates of composition, vocal assignments, instrumentation, and, where possible, publishers and locations of scores and autographs.[1]

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[1]The task of finding Mozart's vocal and choral scores is complicated by the situation in European libraries caused by World War II. Much of the music was displaced, some of it lost or destroyed. The most orderly and accessible collection of manuscripts, copies of manuscripts and published works is to be found in the British Museum, London.

The Limitations of the Project

The total effort of the writing is not to present a detailed harmonic or stylistic analysis of Mozart's composition, but an attempt to reveal through thorough survey the worth of the choral church music of Mozart.

Procedures for this Study

The lists and catalogues of the major music publishers were examined and all of the scores of Mozart's church choral works available were obtained. The New York City Public Library, The Columbia University Music Library, The Union Theological Seminary Library of Church Music, and the Music Division of the Library of Congress made available scores, books, and background references. Some of the scores that were unavailable in the United States were obtained in photoduplication from the British Museum in London, the Mozarteum in Salzburg, and the Gesellschaft der Musikfreunde in Vienna.

The collection of recordings of the works was the next effort. Twenty-eight of the sixty compositions were located on recordings.[1] The writer was able to build a close association with the works for which he had both scores and recordings. Those compositions for which recordings were

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[1] A list of recordings available (1966) will be found in the Appendix.

not available were studied in score, played on the harpsichord, and on a few occasions sung by the church choral group of which the writer is choirmaster.

Every book in the bibliography was examined, and most were read and studied, at least in the parts germane to choral church music.

In including single pages of certain of the church works the writer had in mind the presentation of the nature of each. The short and simple motival and thematic examples used serve their purpose, but the full pages indicate the scope of the works and show such elements as the vocal and instrumental assignments and give a quick view of the texture.

The Masonic music of Mozart should not be classified as church music, but since much of it is choral and is closely related in style and spirit to the church music, and since it is unlikely that it would find a place in discussions of the less related music, some space and attention have been devoted to it in this writing.

CHAPTER II

OVERVIEW OF THE CHORAL CHURCH MUSIC OF MOZART

The choral church music of Wolfgang Amadeus Mozart (1756-1791) has been neglected by musicologists and historians. The most extensive writing on the composer's work in this area is that of Alfred Einstein,[1] and only one chapter on the subject was written by him. Single chapters are to be found by John N. Burk[2] and Karl Geiringer.[3] Other writers have considered the church compositions that have attracted special interest: the Requiem Mass, K. 626, and the circumstances concerning the work, particularly with regard to its completion after Mozart's death; the popular Motet in D, "Ave Verum Corpus," K. 618, an unpretentious gem, worthy of its popularity; and the Motet in F, of which the exuberant last movement, "Alleluia," has been sung by most aspiring sopranos. The remaining fifty-seven or more choral compositions for the church have been dealt with only superficially.

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[1]Alfred Einstein, Mozart: His Character, His Work (New York: Oxford University Press, 1945), pp. 319-354.

[2]John N. Burk, Mozart and His Music (New York: Random House, 1959), pp. 252-277.

[3]Karl Geiringer, contributor to H. C. Landon, H. C. Robbins and John Mitchell, The Mozart-Companion (New York: Oxford University Press, 1956), pp. 361-376.

The many libraries, music publishers, and museums with which the writer has had communication have no writings of length or depth on such works as the Litanies and Vespers, and there is little material on the Missae Breve and other shorter compositions; and yet, in these comparatively unknown works one finds evidences of Mozart's development and some of his finest contributions to musical literature. Many themes, motives, and, on occasion, extensive passages in the church works are to be found in subsequent large instrumental compositions of the composer.

While he served at his post in Salzburg, first as Konzertmeister and later as Kapellmeister to the Archiepiscopate, Mozart wrote the greatest volume of his church works. He was more restricted on length of compositions and the size of performing forces than by any stylistic limitations placed by the church authorities. The Sunday Masses, his principal concern in the Salzburg situation, had to be of the Missa Brevis type, without textual repetition and without long melismatic passages and distortion of words as often found in the Masses of the Baroque era. Whereas J. S. Bach could devote whole movements of his Mass in B Minor to the "Et Incarnatus," "Crucifixus," and "Et Resurrexit" sections of the Credo, Mozart had to portray and convey moods of incarnation, crucifixion, and resurrection in a few short musical phrases. In the chapter on the Masses examples

may be seen which indicate his success in handling this difficult task.

Archbishop Colloredo[1] cared little for polyphonic music; this undoubtedly influenced Mozart's restraint in using the traditional endings, usually full length fugues, in the Gloria in Excelsis ("Cum Sancto Spiritu"); and it accounts for his avoiding the usual contrapuntal treatment of the end of the Credo ("Et vitam venturi") in all but two of his Missae Breve.

By the time he was sixteen years old (1772) Mozart had mastered the principles and practice of strict counterpoint. One of his most influential teachers, Padre Martini,[2] helped him to prepare to meet the rigid requirements in polyphonic writing for admission to membership in the Accademia Filarmonica of Bologna. Archbishop Colloredo's dislike of contrapuntal music may have contributed substantially to Mozart's unique contrapuntal-homophonic integration of which he became a master and which texture is especially evident in the music of his mature period.

If some of Mozart's sacred music seems more suitable for the concert hall or theater than for the church, that is merely because the idiom of his time had little in common

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[1]Joseph Franz von Paula Hieronymus, Count of Colloredo, elected Archbishop of Salzburg in 1772.

[2]Giambattista Martini, priest and musician, 1706-1784.

with what is today, presumptuously, thought of as "good" church music. There is no disparity between his supple and ornamented style of music and the graceful, elaborate architecture of the churches of his period. The rococo lines of the Cathedral in Salzburg and of the Missa Solemnis differ only in medium, not in spirit. The Church music of Palestrina[1] and Gesualdo[2] which finds more favor in the Twentieth Century churches because it is considered "more churchly" does not differ greatly from the secular madrigals written by the same composers.

Mozart followed the example of his Salzburg colleagues, Ernst Eberlin (1702-1762) and Michael Haydn (1737-1806) in using a style for his church compositions not unlike that of the secular music of his time. He was familiar with the music of the high Baroque period, many works of which were still in the repertory of the leading churches of the large cities, most of which Mozart visited at one time or other. He was also well-versed in the music of Italy through his firsthand experiences there and by study with Johann Hasse (1699-1783), a German composer greatly influenced by Italian and Viennese musical literature.

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[1]Giovanni Perluigi da Palestrina (1525-1594), influential composer and maestro of 16th Century Rome, long director of music of the Julian Chapel.

[2]Carlo Gesualdo (c. 1560-1613), known principally for his madrigals of which he left 17 books.

CHAPTER III

THE MASSES

Mozart's first composition for the church[1] was a Kyrie Eleison, K. 33, written in Paris when the ten year old prodigy was on concert tour. Since it is the first "movement" of the Mass, the Kyrie is considered to be part of a projected but unrealized larger work. His last composition, the Requiem Mass, K. 636 was left incomplete at the time of his death in Vienna in 1791. During the twenty-five years which intervened he composed seventeen Masses in addition to the incomplete Mass in C Minor, K. 427. All of the Masses vary in length, depth, and style, but they may be classified into three general types--the Missa Brevis, the Missa Longa, and the Missa Solemnis. All of the complete Masses[2] are the same textually, in Latin,[3] and contain these parts:

---

[1]An earlier work, "God is our Refuge," K. 20, dated 1765, is one of the spurious works attributed to Mozart. Musicologists of the Twentieth Century, chiefly Alfred Einstein and Karl Geiringer, believe K. 20 to be the work of one of Mozart's teachers. There is no authentic autograph on the work.

[2]The Requiem Mass omits the Gloria, Credo, and alters or adds other parts.

[3]The Kyrie is set to a Greek text.

Kyrie Eleison (Lord, have mercy upon us)

Gloria in Excelsis (Glory be to God on high)

Credo in Unum Deum (I believe in one God)

Sanctus (Holy)

Benedictus qui venit (Blessed is he that cometh)

Agnus Dei (O Lamb of God)

The Missa Brevis as written by Mozart is not to be confused with the incomplete Lutheran Missa Brevis which consists merely of the Kyrie Eleison and the Gloria in Excelsis, both of which movements may be of considerable length. The Missa Brevis of the Roman Catholic Church uses the complete text of the Liturgy in comparatively short and simple settings, as opposed to the more extensive and elaborate Missa Longa, and Missa Solemnis forms.

The nine Missae Breve, with the exceptions of K. 115 and K. 258, were written for four-part chorus with occasional solo or solo quartet assignments, and with accompaniment of small orchestra consisting of strings, oboes, bassoons, and organ.

The opening textual phrase of the Gloria in Excelsis ("Gloria in excelsis Deo") and of the Credo ("Credo in unum Deum") of the Missa Breve, with the exception of the Credo of K. 192, were intoned in plainchant by the priest and therefore not set by Mozart.

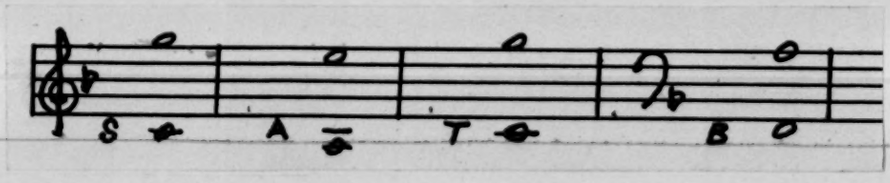
Brief Sketches Identifying The Missae Breve

Missa Brevis in D Minor, K. 65, Salzburg, 1769 (G. Schirmer)

The only work in the Missa Brevis classification in which Mozart wrote in the minor mode, this mass was intended originally for Lenten use. The first autograph does not include a Gloria in Excelsis since this text is not used in the Liturgy during penitential seasons of the church year. A separate Gloria in Excelsis dated January 1770 was composed and added to the work so that the Mass might have wider use (i.e., during the festival seasons).

Scored for four voices, two violins and organ, the choral parts predominate in the work. The organ doubles the vocal bass line and fills in occasional chord tones through the figured bass indications. The violin parts are written as embellishment of the vocal lines and are used independently only for occasional interludes. A concentrated work, it might be called a "Missa Brevissima" with its two-page ninefold Kyrie and its Credo with overlapping text. Obviously the thirteen year old composer was meticulously obeying the Archbishop's orders for short settings of the Liturgy.

Range:



Performance time: Twenty-three minutes.

EXAMPLE 1. KYRIE, K. 65

EXAMPLE 1. K. 65 (Continued)

TUTTI
Chri - ste e - lei - son. Chri ste e - lei - son. Ky - ri e e.
TUTTI
TUTTI
lei - son. Chri - ste e - lei - son, Chri ste e - lei - son. Ky - ri e e.
TUTTI
lei - son, e - lei - son, Ky ri e e lei - son. Ky ri e e lei - son, Ky ri e e lei -
lei - son, e - lei - son, Ky ri e e lei - son. Ky ri e e lei - son, Ky ri e e.
Ky ri e e lei -
son, e - lei - son, e - lei - son, e - lei - son, Ky ri - e e lei - son.
son, Ky ri - e e lei - son, Ky ri - e e lei - son, Ky ri - e e lei - son.
lei son, e - lei - son, e - lei son, e - lei - son, Ky ri - e e lei - son.
son, Ky ri - e e lei - son, Ky ri - e e lei - son, Ky ri - e e lei - son.

Missa Brevis in C, K. 115, Salzburg, 1773
(Breitkopf and Hartel)

The only a cappella Mass written by the composer, the work is not one that would be easily identified as purely Mozartian. The Kyrie begins in the homophonic texture and general style characteristic of the German Chorale. In the "Christe Eleison" it moves to simple contrapuntal texture reminiscent of the Masses of Anerio or Palestrina, which texture and style prevail throughout the remainder of the Mass with the exceptions of a brief return to the style of the first Kyrie in the "Incarnatus" section of the Credo, and in the opening measures of the Sanctus.

Example 2 shows the soprano line of the "Descendit" and "Ascendit"[1] sections of the Credo in which Mozart in a kind of tone painting and truly suited the music to the meaning of the words.

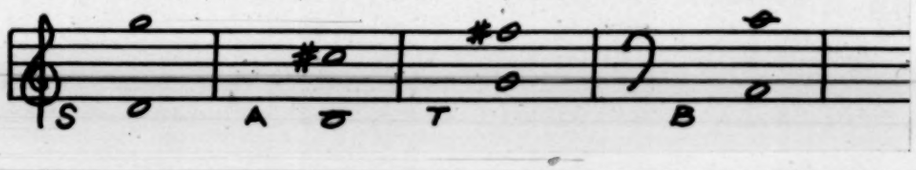
EXAMPLE 2

[1]The words, in translation, "He descended" (into Hell), "He ascended" (into Heaven).

The autograph of the work comes at the end of the Sanctus. Speculation that the missing Benedictus and Agnus Dei movements have been lost has been disputed by musicologists because of the signature at the end of the Sanctus.

Performance of this atypical work on the same program with one of the typically Mozartian Masses, such as the Mass in C (Missa Longa), K. 262, or the "Coronation" Mass (Missa Solemnis), K. 317, would be an interesting and revealing experience for listeners and performers.

Range:



Performance time: Eighteen minutes.

Missa Brevis in F, K. 116, Salzburg, 1778(?) (Not published)

An unsigned manuscript consists of a Kyrie and only fragmentary notations for the rest of the Mass. Although the work has a Köchel listing, it is considered to be one of the spurious compositions attributed to Mozart.

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[1]The tenor part is sung one octave lower than written in the range charts.

Missa Brevis in F, K. 192, Salzburg, 1774
(Breitkopf and Hartel)

Another concentrated work, this Mass has the modest orchestra of strings (without violas) and organ. Despite this, Mozart precedes the choral entrance in the Kyrie with a short Baroque-sounding prelude, parts of which are repeated as interludes later on in the movement.

The most remarkable parts of the Mass are in the Credo, in which is found the widely known motive later used in the fugal finale of Mozart's Symphony No. 41 in C Major (Jupiter), K. 551, composed in Vienna fourteen years later, in 1788. The figure is so much like the Intonation of Mode III, Gregorian Chant, with which Mozart was familiar because of his church position, it is assumed that the much-employed[1] motive was derived from this source.

EXAMPLE 3

(LIBER USUALIS)

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[1]The motive was also used by Mozart in the Sanctus of the Mass in C, K. 257 in 1776; the Symphony in B Flat, K. 319 in 1779; and the Sonata in E Flat (for violin), K. 481 in 1785.

Range:

Performance time: Twenty-seven minutes.

Missa Brevis in D, K. 194, Salzburg, 1774 (G. Schirmer)

This work, more than any of the other Missae Breve reveals Mozart's development of a musical texture which, in his later compositions, becomes the almost perfect homogenization of polyphony and homophony. The close position four-part writing has clear and strong individual melodic lines.

In this Mass he achieves a remarkable concentration and drama in the Credo where, in nine measures, he contains musically, the Incarnation, Crucifixion, and Burial of Christ.[1] The feat is the more remarkable when one reflects the length of whole movements allotted to these parts of the Creed by J. S. Bach in his Mass in B Minor, or Beethoven in his Missa Solemnis.

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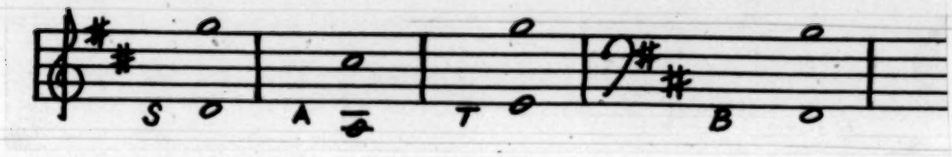
[1]The text of this section of the Credo: "Et incarnatus est de Spiritu Sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est."

Range:



Performance time: Twenty-four minutes.

Missa Brevis in C ("The Sparrow Mass"), K. 220, Munich, 1775 (G. Schirmer)

Along with the Mass in D Minor, K. 65, this Mass might be called a "Missa Brevissima" for it is the shortest of the nine Missae Breve. Mozart wrote it while he was in Munich where he and his father, Leopold Mozart, had gone to attend the production of the younger Mozart's opera La Finta Giardiniera, K. 196, which he had written in 1774. In a letter[1] to his sister he wrote that since the Archbishop had been so loathe to give him the time off from his duties at Salzburg, he felt obliged to return with a new Mass for the Cathedral. The limitation of time and his apparent lack of enthusiasm for the project may account for the brevity of the Mass. He set the text with minimum of word repetition and included few imitative passages that usually make for extra length. The result is a delightful, simple, very singable Mass of homophonic texture in the vocal parts.

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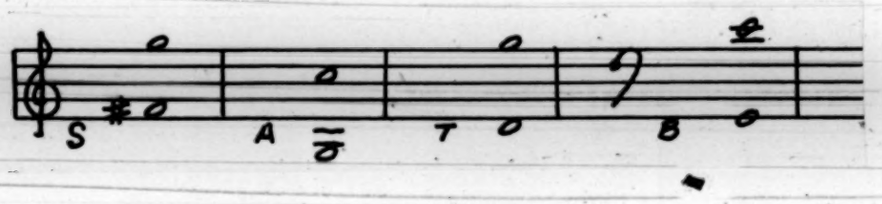
[1]Emily Anderson, The Letters of Mozart (London: Macmillan and Company, 1938), 456 p.

The "Sparrow" appellation is derived from a repeated embellishment at high pitch level throughout the Credo and at the beginning of the Sanctus.

Range:



Performance time: Twenty-one minutes.

Missa Brevis in C, K. 258, Salzburg, 1776
(Breitkopf and Hartel)

Often called the "Spaur Mass," this work was written for Count Friedrich Josef von Spaur with whom Mozart became acquainted when he gave a series of recitals in Innsbruch in 1774. The Count was then preparing for holy orders and commissioned the Mass for use at his installation as Dean of the Salzburg Cathedral in 1776.

The style is concertanto and there is little of the subtlety of some of the other Masses. The basically homophonic vocal parts are embellished with the rather elaborate accompaniment of strings, and by the addition (unusual for the Missae Breve) of fortifying trumpets and drums.

Range:

Performance time: Twenty-five minutes.

Missa Brevis in C, K. 259, Salzburg, 1776 (Kalmus)

This is one of the few church compositions in which Mozart used the organ as the principal instrument of accompaniment. In the other Masses the organ is used chiefly as part of the basso continuo. The Benedictus has an especially florid organ part which moves independently around the voice parts. The Mass has become known as the "Organ Mass."

Range: As in K. 258.

Performance time: Twenty-one minutes.

Missa Brevis in B Flat, K. 275, Salzburg, 1777 (Breitkopf and Hartel)

This, the last of the Missae Breve, is a graceful, short, and unpretentious work. Of essentially homophonic texture, it abounds in flexible melodic passages. The soprano and tenor soloists have an important part, alternating with the chorus frequently throughout the Mass. It is scored very lightly, for violins, bass, and organ.

The only Mass in this key written by Mozart, it is regarded by Alfred Einstein[1] to be a "Marian" Mass because of its delicacy and because of its companion piece, "Offertory in F, De Beata Virgine Maria," K. 277. The work was first performed after Mozart had left Salzburg to take up residence in Vienna.

Most melodic of any of the movements is the "Kyrie" which opens with what one might well describe as a "merry tune," for soprano solo. The statement is complemented by a massive chordal entrance of the chorus which continues with the second and third "Kyries." The "Christe eleison" section also begins with a soprano solo which is soon joined by the tenor soloist. As he did in most of the Missae Breve, Mozart wrote this "Kyrie" in A B A^1 form. He returns to the first material for the final "Kyries" (A^1) but uses the full chorus, instead of the solo voice, the soprano section singing the melody, the other parts in harmony.

The Gloria in Excelsis begins very properly with a plainsong intonation for the priest-celebrant and procedes in straightforward, homophonic statements, "et in terra pax," "laudamus Te," etc., all in rapid succession by the chorus, without solo interruption. Mozart reverts to the Baroque "requirement" that the "cum Sancto Spiritu" be sung contrapuntally; he introduces each voice part in succession,

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[1]Musicologist and author of Mozart: His Character, His Work (New York: Oxford University Press, 1945).

the bass starting the fugal sequence, and being followed in turn with a part higher until all four voices in stretto bring the Gloria in Excelsis to a forceful ending.

The Sanctus is in a slow three meter with the sopranos singing a sweetly sentimental melody above the other voices. The fact that it continues for twelve measures only saves it from becoming cloying. The terse chordal "Hosannas," which follow in staccata utterances, in a four meter, fortissimo, redeem the questionable first section.

The Benedictus, too, is "feminine" music, written for soprano solo. However, the duple meter, the on-going motion, and a firm instrumental accompaniment give some strength to the movement. Mozart follows his custom, and that of most composers of masses, Baroque or classical, in repeating "Hosannas" identical to those of the Sanctus at the end of the statement "Benedictus qui venit in nomine Domini."

The Agnus Dei bears a marked resemblance to the Kyrie of the Mass, but Mozart reverses his use of solo voices; whereas the Kyrie began with soprano solo, the first two petitions of the "Agnus" are for full chorus; the third petition is predominantly for solo quartet which is joined by the chorus for the final "Dona nobis pacem." There is little to indicate "pacem" in the last petition, for the music is brilliant, fast, and loud.

Mozart observed the liturgical requirements throughout K. 275, in that he used no polytextual passages, no word repetition, no great length in any movement. However, it is the opinion of the writer that it is the least liturgical of the masses stylistically. Even by Eighteenth Century standards, the work is, in parts, too saccharine, too lacking in depth, too overt for use in connection with the Liturgy.

Range:

Performance time: Twenty-eight minutes.

The Missae Longae group of Masses is made up of more individualized works than is the Breve group. Since this music was written for festivals, often for occasions outside the Archiepiscopate of Salzburg, Mozart had more freedom of creation. Length, style, and instrumentation were restricted only by propriety for the occasion. In general, therefore, the Longae Masses are more brilliant in orchestration, predominantly polyphonic in style, and, of course, are of longer duration. There are four Masses in this classification.

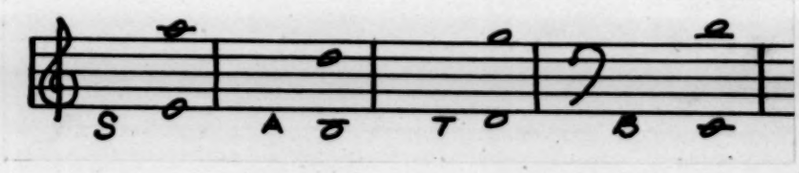
Brief Sketches Identifying The Missae Longae

Mass in C, K. 66 (The "Dominicus Mass"), Salzburg, 1769 (Breitkopf and Hartel)

Mozart composed this work, when he was thirteen years old, for the ordination of Cajetan Hagenauer, the son of the landlord of the Mozart family. Hagenauer became "Pater Dominicus" in the Benedictine Order, hence the name of the Mass. A companion piece for the Offertory of the service, Benedictus sit Deus was also written by Mozart.

The instrumentation of the "Dominicus Mass" was rewritten in 1773. In the later version oboes, horns, and a pair of trumpets have been added. Comparison of the two versions reveals readily the marked growth toward musical maturity made by Mozart in the four years intervening the original and the revision.

Range:

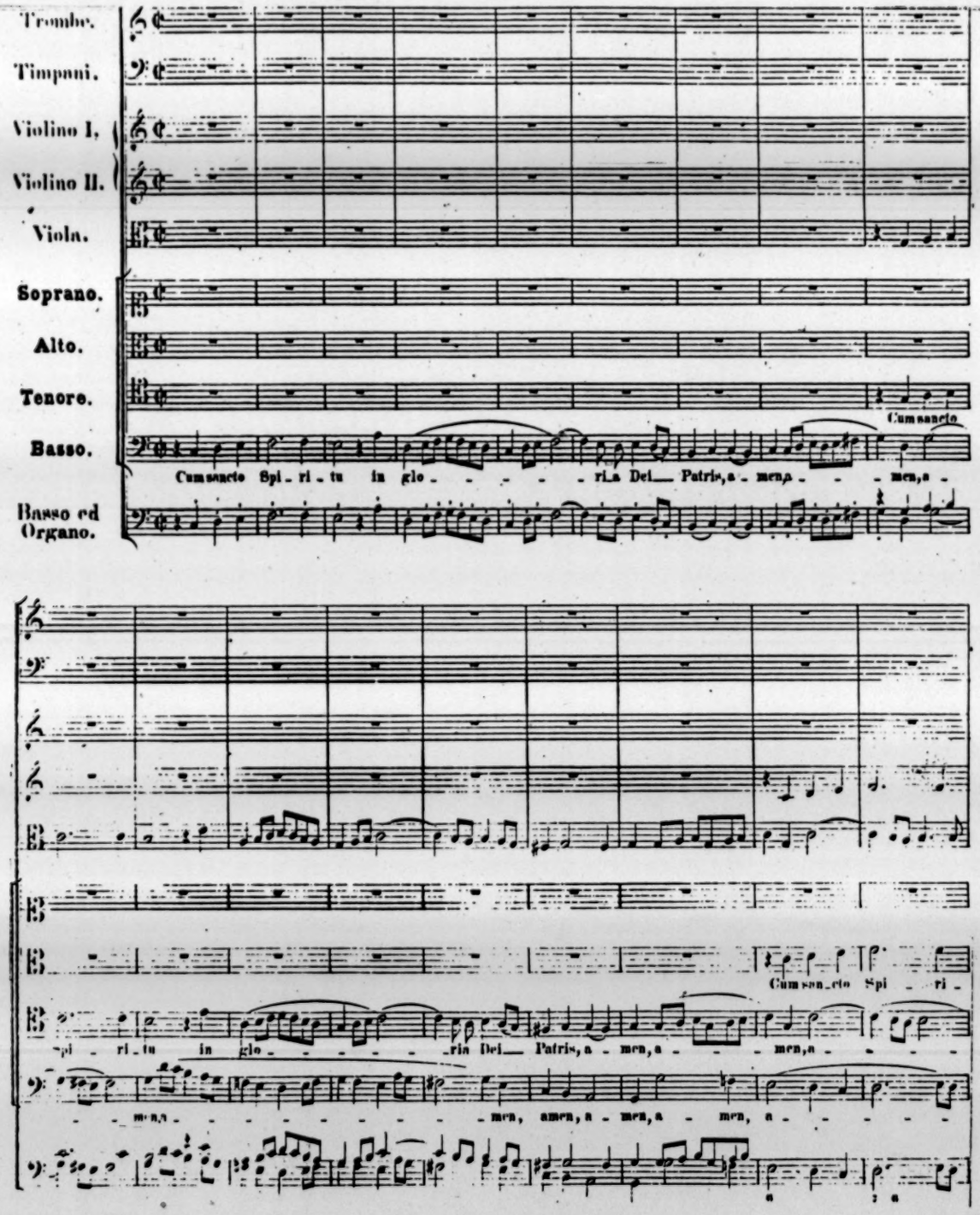


Performance time: Thirty-five minutes.

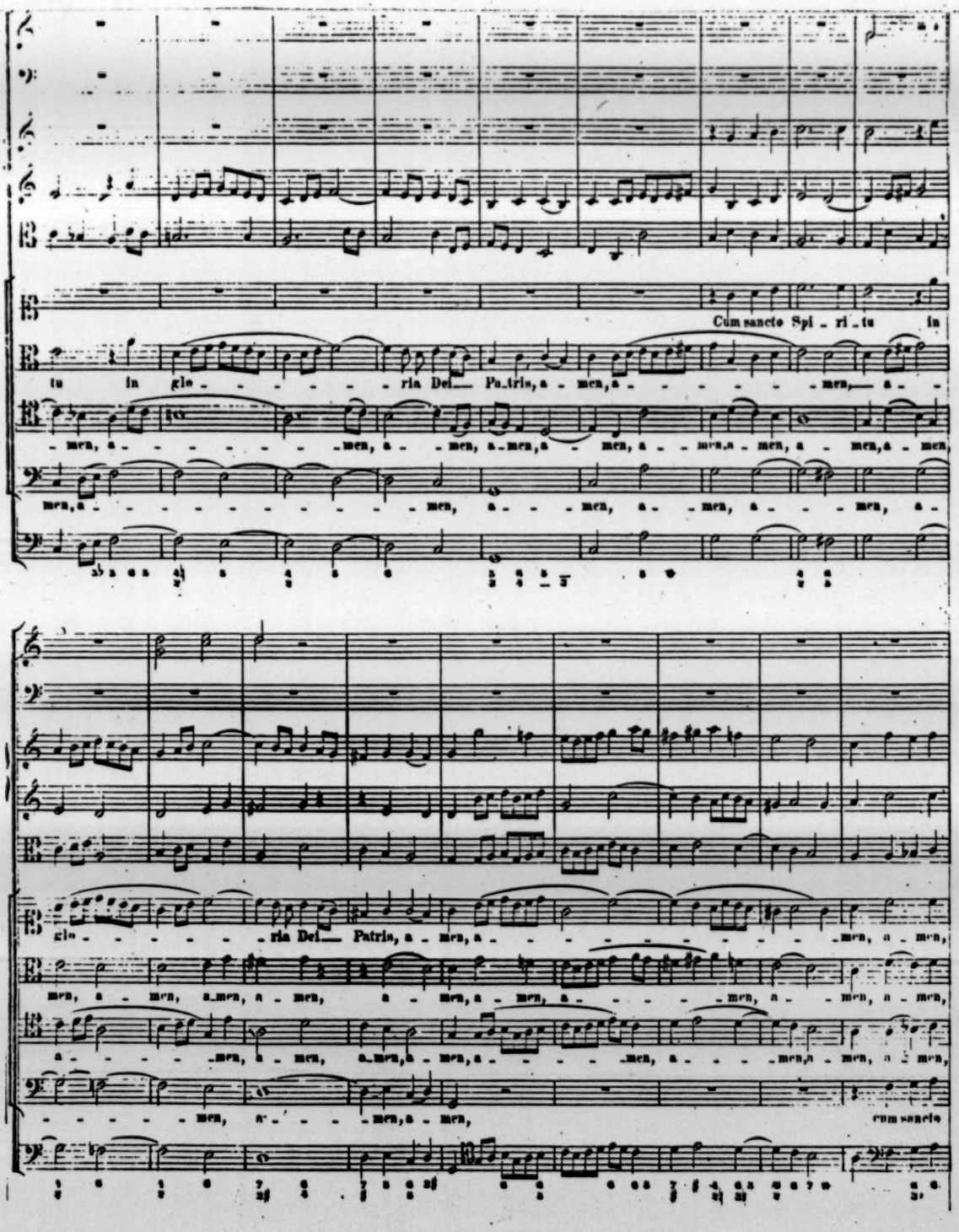
Mass in C, K. 167, "Missa in Honorem Sanctissimae Trinitatis," Salzburg, 1773 (Peters)

This is a festival Mass, orchestrated for strings, oboes, four trumpets, timpani, and organ. Despite the

EXAMPLE 4. GLORIA ("CUM SANCTO"), K. 66


Trombe.
Timpani.
Violino I.
Violino II.
Viola.
Soprano.
Alto.
Tenore.
Basso.
Basso ed Organo.
Cumsancto Spi - ri - tu in glo - - - - - ria Dei Patris, a - men, a - - - men, a -
Cumsancto
Cumsan - cto Spi - ri -
- pi - ri - tu in glo - - - - - ria Dei Patris, a - men, a - - - men, a - - -
- - men, a - - - - - - - - men, amen, a - men, a - men, a - - - - -

EXAMPLE 4. K. 66 (Continued)


Cum sancto Spi - ri - tu in
tu in glo - - - - - - - ria Dei Patris, a - men, a - - - - - - men, a -
men, a - - - - - - - men, a - - men, a - men, a - men, a - men, a - men, a -
men, a - - - - - - - - - - men, a - - men, a - men, a - men, a - - men, a -
glo - - - - - - - ria Dei Patris, a - men, a - - - - - - - - - - men, a - men,
men, a - men, a - men, a - men, a - men, a - - - - men, a - - men, a - men,
a - - - - men, a - men, a - men, a - men, a - - - - men, a - - - - men, a - men, a - men,
- - - - - men, a - - - men, a - men,
cum sancto

colorful instrumentation, the work remains essentially choral. There are no solo vocal parts.

The "Trinity" Mass was written for Trinity Sunday in 1773 and shows the influence of the writings of Michael Haydn.[1] Haydn's proclivity for rapid figural work in the upper voices, both instrumental and vocal, are reflected throughout this Mass. From the beginning of the short orchestral prelude to the first "Kyrie" to the codetta after the final "Agnus" the florid elaboration in the upper parts could well have been written by Michael Haydn. The chromaticism of the Sanctus and the solid instrumentation of the whole Mass are typically the work of Mozart.

Homophony prevails throughout the work and is relieved only by occasional episodes of counterpoint. The only fugue, the "Et vitam venturi" of the Credo, may have upset Archbishop Colloredo who disliked lengthy contrapuntal Masses; but Mozart did observe the prelate's rule of minimum textual repetition and limited polyphony in the choral parts.

The Kyrie of the Mass opens with a preludial introduction of sixteen bars. In duple meter, the lower instruments play in close position homophony while the upper strings procede in elegant style with embellished and highly

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[1]Johann Michael Haydn (1737-1806) was musical director to the Archiepiscopate of Salzburg at the time the Mozarts were active there.

figured melody. The voices enter, emulating the same style and texture of the instrumental prelude. The soprano carries the high embellishments, reinforced by the violins, and the lower voices maintain a firm homophonous texture in a low register, backed up by the lower instruments.

The original C Major maintains only for the first "Kyries" and gives way to its parallel minor with the beginning of the "Christe eleison" at measure thirty-six. With the change of mode the sopranos join the lower voices in a simple four-part chorale style episode which is slower and more subdued than the first section.

Mozart follows his usual procedure of using the $A\text{-}B\text{-}A^1$ form for Kyries. The interlude between the second and the third petitions is similar to the preludial introduction used before the first "Kyrie," but it is reduced to eight measures. The "Kyries" are again sung by the sopranos; the embellished, lyrical melody is supported by the lower voices and instruments.

The Credo employs three subjects for its essential substance. The first, with ever changing harmonies, forms the basis for the other two. There is continuous agitation in the Credo. A unison chorus, seldom used by Mozart, gives a kind of push to the general urgency of the music. The mood is interrupted by the calm and dignified "Et incarnatus est" in unaccompanied four-part harmony.

The second subject arises in the "Et resurrexit" and literally pours into the fugue of the "Et vitam venturi." The several "Amens" at the end (the Liturgy provides for only one "Amen") of the Credo help to bring the movement to a logical conclusion. The listener could not have the satisfaction of completion were these "amens" not employed in arresting the momentum built up during the course of the movement.

This "Missa Longa" has one of the shortest Sanctus movements of any of the Masses. Using only the repetitions of the word "Sanctus" as prescribed in the Liturgy, Mozart has the work begin with three massive choral declamations. The "Et in terra" section which follows is straightforward. As though he were saving the fire for later use, the "Et in terra" is almost prosaic. This is not so with the "Hosannas." They are great contrapuntal complexes with the sopranos beginning, the other parts answering in agitated response.

The lyrical Benedictus is longer than its text and place in the Liturgy demand, but it is meditative, melodic music. The explosive "Hosannas" of the Sanctus are repeated.

The homophonic, hymn-like Agnus Dei uses the chorus in a very staid manner. The orchestra adds embellishment to the melodic and rhythmic devices in keeping the movement alive for the first two petitions. Inappropriate, in the writer's opinion, is the fughetta which brings the movement

and the work to its vigorous conclusion. This kind of writing is unusual for "Dona nobis pacem"--both for the meaning of the words and its position in the Mass.

Range:

Performance time: Thirty-one minutes, twenty seconds.

Mass in C, K. 257 (The "Credo Mass"), Salzburg, 1776 (G. Schirmer)

The orchestral part in this Mass, Mozart's fourth in C Major, is no longer a background accompaniment but a dynamic part of the work. It often is the center of interest, the thematic lead, and introduces the voices. Here, as in the Masses of the Missa Solemnis classification, Mozart uses trombones (in this case, three) to double the lower vocal lines.

It is called the "Credo" Mass because this long movement overshadows the rest of the work. the word "credo" is sung again and again with an intensity and urgency. The "Incarnatus" of the Creed is a kind of pastorale, the "Crucifixus" is intensively dramatic with fortepiano chords, and the "Resurrexit" is a tour de force in its rapid-moving brilliance.

As stated in the earlier description of the Missa Brevis in F, K. 192, Mozart uses the four-note motive of the Credo of that Mass in the Sanctus of this work.

Range:

Performance time: Thirty-nine minutes.

Missae Longae in C, K. 262, Salzburg, 1776 (Kalmus)

This is the longest Mass in the group, a fact which becomes particularly noticeable in the extended Credo. The instrumental introduction to the Kyrie indicates at once that the orchestra is to assume a position of something beyond mere accompaniment to the voices.

This Mass has much more choral counterpoint than the other Masses to date, especially in the Kyrie, and in the fully developed fugue "Et vitam venturi" of the Credo. Mozart departs from his usual pattern in the Benedictus by using solo voices only for the "Benedictus qui venit" text (usually full chorus), and by employing the chorus for the terse but explosive "Osanna in excelsis" response.

Range:

Performance time: Forty-five minutes.

All four of the Masses in the Missa Solemnis classification assume the grand proportions of major works.

Identifying Sketches of the Missae Solemne

The Mass in C Minor-Major, K. 139, Vienna, 1768 (Peters)

Written for the consecration of the Waisenhaus Kirche on the Rennweg, this Mass is Mozart's first true Missa Solemnis. For an occasion with royalty in attendance the work called for the full pomp and ceremonial style. The twelve year old composer chose to add trumpets in two pairs and divided violas (seldom used in the Salzburg Masses) to his basic instrumentation of the other strings, oboes, and organ.

The influence of Hasse[1] is apparent in all of Mozart's writing during this early period, and it is especially strong in this work. Mozart's acquaintance with the elderly German composer and his works is evident when one compares this Missa Solemnis with the earlier Masses of Hasse. Also

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[1]Johann Adolf Hasse (1699-1783).

EXAMPLE 5. KYRIE, K. 139

a composer of opera, and deeply influenced by the Italian School, Hasse wrote cantata Masses which have the same operatic pathos and manipulation of thematic material in the orchestral parts Mozart emulated in his earlier Masses.

The K. 139 Mass bears the signature of C Minor but it does not remain in the key long. It moves to its parallel major in the Kyrie and returns only briefly to C Minor in the Credo and in the middle section of the Agnus Dei.

Range:

Performance time: Fifty minutes.

Mass in C Major, K. 317 ("Coronation"), Salzburg, 1779 (G. Schirmer)

The "Coronation" Mass was not written for the installation of any earthly monarch but to celebrate the anniversary of the crowning of the miraculous image of the Virgin Mary in the pilgrim's church of St. Maria Plain, a shrine on the bank of the Salzach River near Salzburg.

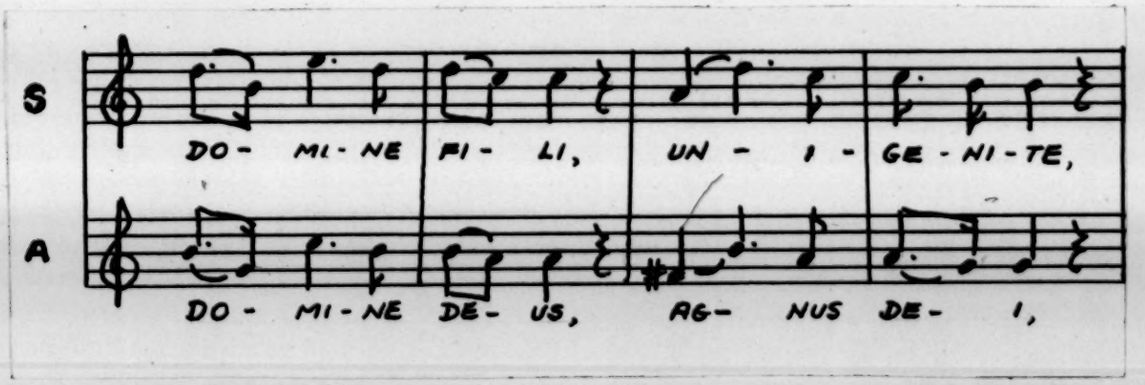
It is clear that Mozart wanted to write a "grand" Mass rather than the lighter "Marian" Mass that was expected for such occasions. The scoring is the largest thus far employed in his Masses; with the chorus and solo quartet were two oboes, two horns, two trumpets, three trombones (doubling

the lower voice parts), timpani, violins, and two bassoons to play with cellos and basses with the organ in the basso continuo.

The beginning of the Kyrie, Andante Maestoso, with three exclamations fortepiano sets the dramatic level of the whole Mass. A duet for soprano and tenor follows, and there is a return to the style of the opening Kyries.

The Gloria in Excelsis is noticeably symphonic. Mozart did not assign the opening text to the Priest, but begins the movement with several "Glorias," repeated in similar pattern to the first "Kyries." One is surprised in this otherwise churchly work to hear two short figures of the German carol "O Tannenbaum," set here to the words "Domini fili," and with the altos singing in polytexture with it "Domine Deus," in itself a practice frowned upon by liturgists.

EXAMPLE 6 GLORIA, MEASURES 66-69



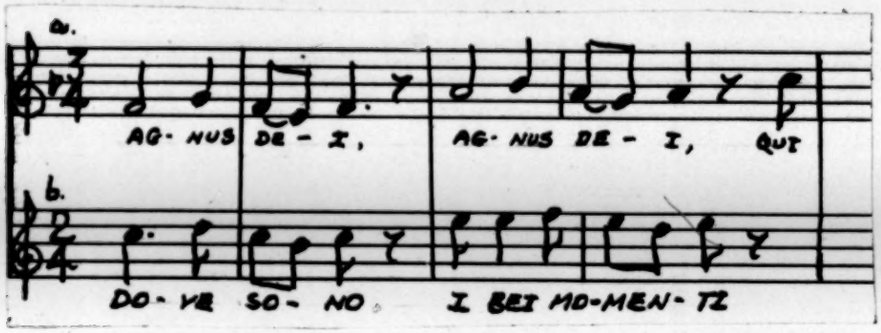
If there is any question of propriety of the Gloria in Excelsis it is redeemed in the setting of the Credo of the "Coronation" Mass. The opening words "Credo in unum

Deum" are intoned by the Priest. The unshakeable conviction of the Creed is symbolized by Mozart with the voices singing in unison on the tonic C for the first twelve notes, and thence the soprano continuing on the note while the other parts move away. This sturdy unison and octave singing recurs throughout the Creed with occasional contrapuntal episodes which lend contrast and sustain interest.

The Sanctus might have been written by a composer of the Baroque Period. It is grandiose, brilliant, and predominantly choral in the first section. The Osanna section is again completely symphonic. Mozart uses this identical music for the ending of the Benedictus.

The Agnus Dei is perhaps the best known part of the "Coronation" Mass. The music of the first two-thirds of the movement ("Agnus Dei, qui tollis peccata mundi") was used again by Mozart with the text beginning "Dove sono" sung by the Countess in his opera "Figaro" written seven years later than the Mass, in 1786. If one does not mind the association, this is a most fitting and lovely setting of the Agnus Dei. If one feels that this aria is too secular sounding he does not have long to wait for the return to the truly ecclesiastical music of the Kyrie which Mozart uses for the closing text, "Agnus Dei, Dona nobis pacem."

EXAMPLE 7 a. Agnus Dei, "Coronation Mass"
b. "Dove Sono," "Marriage of Figaro"



Range:

Performance time: Twenty-eight minutes, thirty-two seconds.

The Mass in C Minor, K. 427 (Peters)

This work, called the "Great Mass" ("Grosse Messe"), was written in the years 1782 and 1783 in Vienna. The composition was not commissioned, nor was it written under any of the "Salzburg" restrictions for performance. In a letter to his father in 1783[1] Mozart wrote that he had made a vow to write a Mass and have it performed with his wife, Constanze, as soprano soloist.

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[1]Leopold Mozart, also a musician, composer, and impresario. The letter was dated January 22, 1783.

EXAMPLE 8. KYRIE, K. 317

EXAMPLE 9. CREDO, K. 317

TUTTI
Cre - do in u - num De - um, in u - num De - um, pa - trem o - mni - po - ten - - tem, fa - cto - - -
TUTTI
Cre - do in u - num De - um, in u - num De - um, pa - trem o - mni - po - ten - - tem, fa - cto - rem
TUTTI
Cre - do in u - num De - um, in u - num De - um, pa - trem o - mni - po - ten - - tem, fa - cto - -
TUTTI
Cre - do in u - num De - um, in u - num De - um, pa - trem o - mni - po - ten - - tem, fa - - -
TUTTI
10
- - rem coe - li et ter - rae, vi - si - bi - lium o - mnium, o - mnium et in - vi - si - bi - - li -
coe - - - li - et - ter - rae, vi - si - bi - lium o - mnium et in - vi - si - bi - - li -
- - rem coe - li et ter - rae, vi - si - bi - lium o - mnium, o - mnium et in - vi - si - bi - li -
cto - - rem coe - li et ter - rae, vi - si - bi - lium o - mnium, o - mnium et in - vi - si - bi - li -

EXAMPLE 10. SANCTUS, K. 317

Andante maestoso.
TUTTI
San. ctus san. . . . .ctus, san. ctus, Do. mi. nus De. . us,
TUTTI
San. .ctus, san. . . . .ctus, san. ctus, Do. mi. nus De. . us,
TUTTI
San. .ctus. san. . . . .ctus, san. ctus, Do. mi. nus De. . us.
TUTTI
TUTTI
Andante maestoso.
De. us Sa. ba. oth. Ple. ni sunt coeli et ter. ra, ple ni sunt coeli et ter. ra
De. us Sa. ba. oth. Ple. ni sunt coeli et ter. ra, ple. ni sunt coeli et ter. ra
W. A. M. 317.

In this Mass Mozart exceeded anything he had done in church music thus far--in concept, in length, and in size of performing forces. He scored the work for oboes, bassoons, horns, trumpets in pairs, four trombones, strings, and organ. He employed a double chorus of voices, a combination he had used in only one other work, the Offertorium "Venite Populi," K. 260, composed in Salzburg in 1776. Having taken time in Vienna in the early part of 1781 to do intensive study of many of the chorla works of Bach and Handel, Mozart shows strong marks of influence of these composers' works in the score of the C Minor Mass.

The cantata style (i.e., its division into independent parts) of the Gloria in Excelsis, the use of double chorus, and the important role of the orchestra are indications of the Bach-Handel influence; but the work is by no means an imitation of the works of these Baroque composers. Mozart's own lucidity, his unique facility in combining homophony and polyphony, and the area of concentration of his own composition[1] during the months preceding the beginning of the work on the C Minor Mass are more in evidence here than are the Bach-Handel similarities.

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[1]Piano Concerti K. 413, 414, 415, the Symphony in D, K. 385 ("Haffner"), and Die Entfuhrung aus dem Serail, K. 384, and the Serenade for Winds, K. 388, were all written in 1782 before Mozart began work on the C Minor Mass, K. 427.

Performance of the Mass was postponed twice because the work was incomplete and Mozart was pressed by other obligations. The circumstances which surrounded the first performance in the Peterskirche in Salzburg, August 25, 1783, were not recorded. The work was still incomplete and substitutions presumably from some earlier Mass of Mozart's had to be made in order that a liturgical completeness might obtain. On earlier occasions Mozart had been known to borrow parts of other of his works in order to fill in incomplete or unworthy movements. The similarity, despite its smaller scale, of the Mass in C Minor, K. 139, to this "Great Mass" would make for a logical combination of parts if expediency demanded it. The work has since been performed with the Credo and Agnus Dei of K. 139 as substitutes for the incomplete Credo[1] and non-existent Agnus Dei of the "Great Mass." H. C. Robbins Landon, the renowned Haydn and Mozart scholar, condemned this practice as a "dreadful compromise" in the preface of his edition of the score of the C Minor Mass.[2] He writes: "There is hardly anything in Mozart's earlier, and often conventional, even superficial church music which compares in emotional scope and musical maturity to the present work."

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[1]The extant autograph in the British Museum, London, shows 235 measures complete (about halfway through the Credo).

[2]H. C. Robbins Landon (ed.), W. A. Mozart Missa C Moll, K. 427 (Zurich: Edition Peters, 1956), pp. i-iii.

An attempt to fill out the missing sections of the Mass was made in 1847 by Josef Drechsler (1782-1852), Kapellmeister of St. Stephen's Cathedral in Vienna. Drechsler employed thematic material from other parts of the Mass and with it composed a completion of the Credo, and wrote an Agnus Dei, borrowing phrases from the earlier Mozart Masses. Drechsler conducted his version on November 15, 1847 at St. Stephen's. There is no information available concerning any subsequent performances or publication of Drechsler's efforts.

In 1900 Alois Schmitt[1] undertook the task of patching up the "Torso"[2] of the C Minor Mass by using various portions of Mozart's earlier works[3] and by building on the thematic material from other parts of the Mass, as Drechsler had. This version was first performed in the Martin Luther Kirche in Dresden, April 3, 1901, and was subsequently published by Breitkopf and Hartel of Leipzig, which publishers

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[1]Alois Schmitt, also known as George Aloys Schmitt, pianist, composer, conductor, born in Hanover in 1827, died in Vienna in 1902.

[2]Alfred Einstein first used this description of the C Minor Mass in his book Mozart: His Character, His Work (New York: Oxford University Press, 1945), p. 348. The word is now used almost universally in describing the work.

[3]Karl Geiringer writing in H. C. Robbins Landon and Mitchell Donald (ed.), The Mozart Companion (New York: Oxford University Press, 1956), p. 371 claims that the music Schmitt used for the "Crucifixus" in completing the Credo is actually a "Lacrimosa" of a requiem by Ernst Eberlin (1702-1762).

list this edition in their current catalogues (1964). Schmitt should receive credit for having introduced the C Minor Mass into the musical life of the Twentieth Century. His edition, despite its shortcomings, brought the work to the attention of musicians and musicologists and eventually to the general public. It thus served the purpose of reviving and keeping alive the "Great Mass."

Contemporary musicians have become more and more urtext conscious, and thus the Landon (Peters) edition of the C Minor Mass has become the more popular edition. Since the work in any form is of such proportions as to render it impractical for use in the church service, it would seem preferable to use only the original parts as found in this newer edition for concert hall and recording performance.

Although the C Minor Mass has been noted as employing an eight-part, or double chorus, this arrangement obtains only in the "Qui Tollis" of the Gloria in Excelsis, the Sanctus, and the "Osanna" section which follows the Sanctus and the Benedictus. Mozart uses the four-part chorus in much of the rest of the work, and he makes use of his extra sopranos by writing a five-part (SSATB) "Gratias Agimus" in the Gloria in Excelsis.

The Kyrie Eleison, marked Andante Moderato, has a strong melodic current, both orchestral and choral. It is an intensive, serious movement, opening in C minor but moving soon, at measure 34 to the key of its relative major,

E flat, for the soprano solo of the Christe Eleison. The tertiary form is suggested by the text.[1] The example following is a characteristic figure used in imitative patterns in both vocal and instrumental parts throughout the movement.

EXAMPLE 11. KYRIE, K. 427

The Gloria in Excelsis is a great outpouring of sound. The influence of George Frederick Handel may be seen here in general stylistic characteristics and in such particulars as the explosive "in excelsis" motives which duplicate in notation and in meter the "Hallelujahs" of the well-known chorus in the oratorio, The Messiah.

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[1]The "Kyrie eleison" is sung thrice, as are the "Christe eleison" and the second set of "Kyries."

EXAMPLE 12. GLORIA, K. 427

o, in ex.cel - - - - - sis De.o,
in excelsis, in ex.celsis, in excelsis,
sis De.o, in ex.cel - - - - - sis De.o,
in excelsis, in ex.celsis, in excelsis,
sis De.o, in ex - cel - - - sis De.o,
in excelsis, in ex.celsis, in excelsis,
cel - - - sis De.o, in ex - cel - sis De - o,
in excelsis, in ex.celsis, in excelsis,

As was noted in the general discussion of the C Minor Mass, the Gloria in Excelsis is divided into seven independent movements. The second movement, "Laudamus te," marked Allegro Aperto, is an extended solo for mezzo-soprano. More suited for the opera house than for the church, this aria was written undoubtedly with Constanze's voice in mind and with the purpose of giving her the chance to display her vocal abilities. Melismas that extend as long as twelve measures, running, usually, in sixteenth notes; wide leaps of as much as an interval of a tenth; and trills enduring as long as four measures (measures 95-98)--all emphasize the display techniques employed by composers of eighteenth-century opera.

The third movement of the Gloria in Excelsis, "Gratias agimus," is one of the highest achievements in Mozart's composition and ranks easily beside the movement of the same

text in the Mass in B Minor of Johann Sebastian Bach. Written in five parts (SSATB), the work is one of very few in which Mozart's choral writing supercedes the instrumental treatment. Although he uses full orchestra, including timpani, Mozart uses the instrumental scoring merely to mark the rhythmic element while he moves the voices in homophonic texture from massive chord to chord.

The fourth movement, "Domine Deus," marked Allegro Moderato, is a duet for two sopranos. Melodic, airy, with light orchestration, it serves merely as a contrasting interlude between the "Gratias agimus" and the fifth movement, "Qui tollis peccata mundi."

Another great height was reached by Mozart in the "Qui tollis peccata mundi" movement. Marked Largo, scored for double chorus and full orchestra, it is a great tour de force. The accompaniment could well be part of a Venetian overture (from which the French overture was derived and which it also resembles). As in Movement III, the voices move in massive homophonic texture; however, here Mozart can gain contrast by antiphonal employment of the two four-voice choruses. He uses a device to maintain interest in the middle of the movement--that of diminishing the total dynamic level. From the powerful fortissimo opening of the movement at the words "suscipe deprecationem nostram"[1] there is a

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[1]Measure 342 of the Gloria in Excelsis.

EXAMPLE 13. QUI TOLLIS, K. 427

drop to pianissimo as the sopranos sing a plaintive descending chromatic figure which is sung in imitation by the hushed voices of the choruses in succeeding measures.

The sixth movement, "Quoniam tu solus," marked Allegro, for three solo voices (SST) sounds like a graceful chamber trio by Steffani[1] with the added contrapuntal mark of the pre-Bach era.

The closing movement, Alla breve, "Cum Sancto Spiritu," is a massive double fugue on two well-contrasted subjects.

EXAMPLE 14. GLORIA IN EXCELSIS, MASS IN C MINOR, K.427

[1] Agostino Steffani (1654-1728), Italian composer, man of letters, mathematician, priest, who spent the latter part of his life in Germany. His own musical output was prodigious, and he was greatly influential as a teacher and critic.

In measures 695-706 of the Gloria in Excelsis, in the development section of the double fugue, there is a dramatic employment of several expert devices simultaneously. Mozart uses the rhythmic device of tying one fragment of the second motive to its own repetition; he builds an ever-increasing dynamic level from piano (measure 695) to fortissimo (measure 705); and he reinforces the lower voices, especially the ascending vocal bass part, with the full strength of the bass instruments.

The work is brought to a forceful closing; the contrapuntal dynamo is arrested by broad unisons and octaves (in measures 727-730) and the momentum of the work is met with a strong succession of "Amens" in repeated Dominant to Tonic progressions.

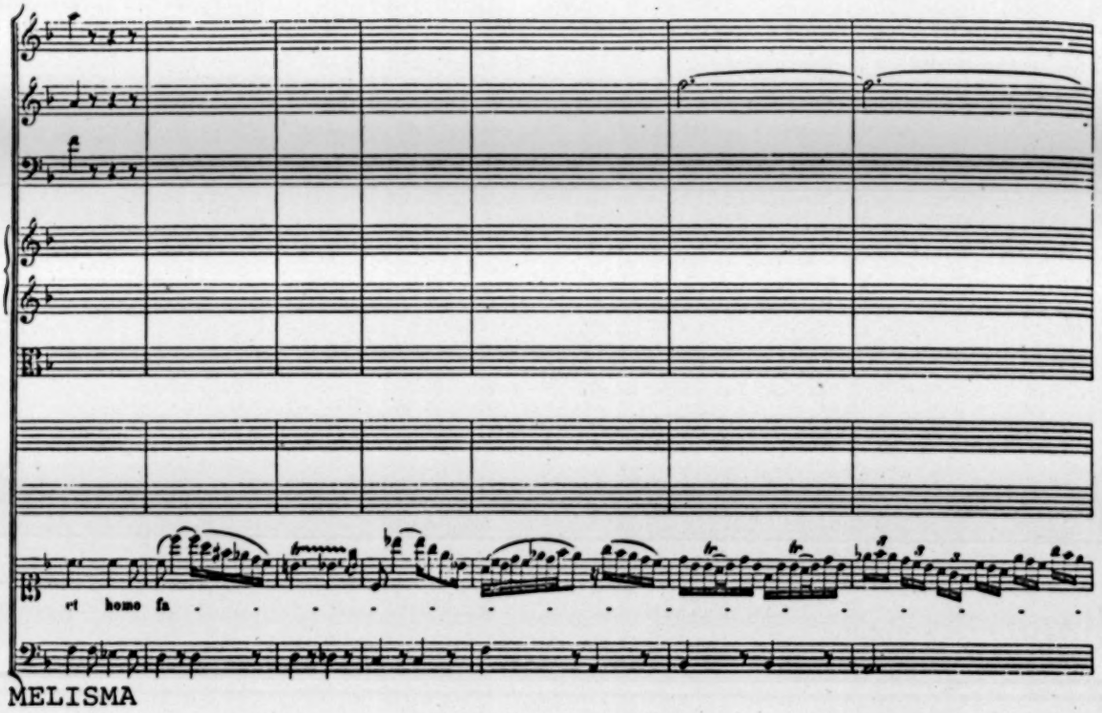
Even the Eighteenth Century church must have found some of the music of this Mass too operatic, too worldly. In the "Et Incarnatus" of the Credo the soprano soloist is assigned a florid aria with a long cadenza, the kind of music that would delight one at the opera; but vocalises such as this would certainly distress the ecclesiastic purists if they were heard in the church service. Certainly, if nothing more, the textual continuity of the Credo is held up by long melismatic passages, frequently embellished by appoggiature, as may be seen on the one syllable "fa" (a wonderful syllable for a melisma!) in the section "et homo factus est." The syllable is carried for ten measures

(measures 29-38), and again for thirteen measures (measures 65-78). At the cadenza (itself an unheard of element in the Mass until the 18th Century), the soprano "plays tag" with the oboes and flutes for twenty-one measures, employing at the twentieth bar a measure-long trill ending in a turn. In comparison, a plainsong setting of the "Incarnatus" would demand no more than four measures (were it metered) for the full textual coverage.

The H. C. Robbins Landon (Peters) edition of the C Minor Mass, our major reference source, ignores the Schmitt completion of the Credo and proceeds directly to the Sanctus. Returning to the double chorus scoring and a homophonic texture, Mozart writes the Sanctus (Largo) as though it were a stately prelude to the exuberant "Osanna" which follows it without pause. Leading off the double fugue of the "Osanna," the basses of each chorus sing the first subject in unison, backed up by cellos and trombones; soon joined in turn by tenors, altos, and sopranos, and eventually by the full orchestra, it is a triumph of intricate academic work on paper, and an even greater and more exciting musical display in performance.

Since Mozart left no Agnus Dei to the "Great Mass" the Benedictus is the final movement of the work. Written for solo vocal quartet with light instrumentation it might conclude the Mass very blandly were it not for the return to the "Osanna" section which followed the Sanctus. A shortened

EXAMPLE 15. SOPRANO SOLO "ET HOMO FACTUS EST" (CREDO), K. 427



MELISMA

version in the repetition, the second "Osanna" contains only the stretto and coda portions of the earlier double fugue. One is left awed, nevertheless, by the great musical capacity of this young man who was but twenty-seven years old when he wrote this masterpiece.

The Requiem Mass in D Minor, K. 626, Vienna, 1791

Mozart's only Missa pro defunctis or Requiem Mass, the last music he wrote, has been dealt with exhaustively by musicians and scholars. The story of the commissioning of the work by Count Walsegg,[1] the fact that the score was left unfinished at the time of Mozart's death, the intrigue of its eventual completion--all have brought more attention to the Requiem than to any other of the church works.

> What shall one say, finally, about the Requiem, not only Mozart's last church work but his last work of any kind? "Last work"--this is indeed a concept into which are crystallized all possible associations, and especially in this work, which was born in such "romantic" circumstances and the completion of which was prevented by death. No other work by Mozart has caused as much ink to be spilled, and none has been so unjustly estimated--chiefly by people who knew none of Mozart's other church works, not the C Minor Mass, nor the Litanies, nor any of the C Major Masses of 1776. And in fact it is difficult

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[1]Count Franz von Walsegg zu Stuppach, a stranger to Mozart, sent his steward Leutgel in the early fall of 1791 with a request that the composer write a Requiem that Walsegg could use as his own creation. The fifty ducats offered as retainer were welcome to the ill, impoverished Mozart, and he accepted the commission.

to remain completely cool and to let the facts speak for themselves.[1]

The Mass, as it was left by Mozart, had only the first two movement, Requiem aeternam and Kyrie eleison, fully written. Five of the movements of the Sequence and the "Domine Jesu Christe" and "Hostias" of the Offertorium existed only in the choral parts with partial figured bass and a few indications of the intended instrumentation. The Sanctus, Benedictus and Agnus Dei and the final movement, Lux aeterna, were missing from the score. The sixth and final movement of the Sequence, the Lacrymosa, left off abruptly in its ninth measure.

About two months after her husband's death, Constanze turned over to Count Walsegg a complete score of the Requiem, pretendedly finished by Mozart. The Viennese conductor Joseph Eybler[2] had given up on his attempts to complete the unfinished score, but Mozart's pupil and companion during his last months, Franz Xaver Sussmayr,[3] undertook completion of the work, with which he was familiar through his close association with the master composer. From all indications

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[1]Alfred Einstein, Mozart: His Character, His Work (New York: Oxford University Press, 1945), p. 352.

[2]Joseph E. von Eybler (1765-1846), composer of church music, a Kapellmeister in Vienna, and close friend of Mozart.

[3]Franz Xaver Sussmayr (1766-1803).

Sussmayr had oral instructions on completion of the score as well as sketches for the unfinished parts.

A certain coarseness in instrumentation (as compared to Mozart's characteristic refinement) identifies Sussmayr's work; the substitute composer burdens the choral section written by Mozart with too heavy reinforcement of trombones and handles the string parts with a rigidity never characteristic of the master. Despite its limitations the complementary work done by Sussmayr made the Requiem available for its intended use and subsequent performance.

Mozart used no woodwinds except the bassoon and basset horn, and completed the scoring with a choir of trombones, timpani, strings, organ, four-voice mixed chorus and four solo voices.

The Requiem has its own distinctive character, one different from all of the rest of the music of Mozart. A quality of awesome solemnity prevails throughout. Despite its overall restraint, the work has some highly dramatic sections and contains passages of intensive emotion; but one does not find the overt dynamics of the Berlioz Requiem in Mozart's interpretation.

The terrors of the Last Judgment were not portrayed in Mozart's Requiem; instead a cool yet friendly attitude towards death is expressed--an attitude that perhaps reflects the composer's thinking as a result of his association with the Masonic order. The Mass was written during the time

Mozart had been working on Die Zauberflöte; the Masonic influences on this opera have been the subject of discussions and writings of many musicologists and philosophers. An objective, almost Baroque, mood pervades throughout the Requiem. The Kyrie is Handelian in its themes (note the opening statements by the basses), and parts of the Sequence, especially the opening of the Rex Tremendae, could be easily mistaken for the writing of J. S. Bach.

The legends that tell us that Mozart knew that this was his final work, that he knew that in effect it was "his own Requiem," are not dismissed so readily as they were before one has become acquainted intimately with the sensitive creativity of the music of the Requiem.

Range: As seen on the following pages in Examples 16-18.

Solo requirements: Soprano, Alto, Tenor, Bass.

Performance time: Fifty-four minutes, forty seconds.

The Requiem Mass

Introitus (Introit)

Requiem aeternam dona eis
(Rest eternal grant unto them)

Part I — Psalmus (Psalm)

Te decet hymnus
(There shall be singing unto Thee)

Kyrie eleison, Christe eleison
(Lord have mercy, Christ have mercy)

Sequence (divided into six independent parts)

II. Dies irae (Day of wrath)

III. Tuba mirum (Wondrous sound of the trumpet)

Part II — IV. Rex tremendae majestatis
(Great King of glory)

V. Recordare, Jesu pie
(Remember, holy Jesus)

VI. Confutatis (While the wicked are confounded)

VII. Lacrimosa (Ah, what weeping)

Offertorium (Offertory, divided into two independent parts)

Part III — VIII. Domine Jesu Christe (Lord Jesus Christ)

IX. Hostias (Sacrifice)

X. Sanctus (Holy)

XI. Benedictus (Blessed is he)

XII. Agnus Dei (Lamb of God)

XIII. Communio--Lux aeterna luceat
(May light perpetual shine)

EXAMPLE 16. INTROITUS, K. 626

EXAMPLE 16. K. 636 (Continued)

Tutti
Re - qui-em ae-ter - - nam do-na e - is
Tutti
Re - qui-em ae-ter - nam do - na e - is Do - -
- qui-em ae-ter - - nam do-na e - is Do - mi-ne,
ter - nam, ae - ter - nam do - na e - is, do - na,
12
Do-mi-ne, re - qui-em ae-ter - nam do-na e-is Do-mi-ne:
- mi-ne, do-na e - - is Do-mi-ne, do-na e-is Do-mi-ne:
re - qui-em ae-ter - nam do - na e-is Do-mi-ne, e-is Do-mi-ne:
do-na e-is Do-mi-ne, re-qui-em ae-ter-nam do-na e-is Do-mi-ne:

EXAMPLE 16. K. 636 (Continued)

15
et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,
et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,
et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,
et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,
Violoncelli
Org.: fausto solo
senza Org.
18
lu - ce-at e - is.
lu - ce-at e - is.
lu - ce-at e - is.
lu - ce-at e - is.
Solo
Te de - cet hy -
Tutti Bassi
Solo
Violoncelli
Org.: fausto solo
senza Org.

EXAMPLE 17. KYRIE, K. 636

EXAMPLE 18. LACRIMOSA, K. 636

*) Zur fehlenden Instrumentation (Bläser und Pauken) vgl. Vorwort S. XIV und XV.

**) Eine Skizze Mozarts zu einer „Amen"-Fuge, die vermutlich als Schlußsatz der Sequenz gedacht war, ist im Anhang II, S. 61, wiedergegeben.

CHAPTER IV

THE VESPERS

Mozart composed two sets of choral Vespers. The first, Vesperae de Dominica, K. 321, was composed in 1779; the second, Vesperae Solennes de Confessore, K. 339, was composed in 1780. A third work, sometimes called a Vesper in discussions of Mozart's compositions, is listed more accurately under the names of the two movements completed: I. Dixit and VI. Magnificat, both composed in 1774 and given the Köchel listing, K. 193.

The text of the first five movements of the Vespers, in Latin, is taken from the Book of the Psalms of David, with the "Gloria Patri" added after each Psalm; the canticle called the Magnificat, or "Song of Mary," from the Gospel of St. Luke, is used as the last movement. Mozart followed the custom set by composers who had written earlier settings of the Vespers--that of omitting the Antiphons ordinarily used when Vespers were sung in Gregorian Chant settings. The title of each movement of the Vespers is taken from the initial words of the Psalm text:

I. Dixit (The Lord said unto my Lord, sit thou on my right hand until I make thine enemies thy footstool)--Psalm 110.

II. Confitebor (I will give thanks unto the Lord with my whole heart)--Psalm 111.

III. Beatus Vir (Blessed is the man that feareth the Lord)--Psalm 112.

IV. Laudate Pueri (Praise the Lord, ye servants; praise the Name of the Lord)--Psalm 113.

V. Laudate Dominum (Praise the Lord, all ye nations)--Psalm 117.

VI. Magnificat (My soul doth magnify the Lord)--Luke I, 46.

The Litanies and the Vespers are, in some measure, comparable works. The Vespers were written at a later period, however, and give evidence of Mozart's rapidly developing facility in composing. The Litanies are unified works; the Vespers are comprised of six separate movements, each complete in itself, and each in a different key.[1] The Vespers, perhaps because of the less personal words of the Psalm texts, and perhaps because Mozart as he matured had better judgment concerning the propriety of church music, are more dignified and solemn compositions than are the Litanies. With the possible exception of the Laudate Dominum of the second Vespers, these works have none of the operatic, secular-sounding elements of some parts of the Litanies.

The two settings of the Vespers are very similar in form; but, as in his many different musical settings of the

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[1]That is, each movement is in a key different from that which precedes it; however, the first and last movements of both Vespers are in the key of C major.

words of the Mass, Mozart imparts each work with individuality within basically identical frameworks.

The second, Vesperae Solennes de Confessore,[1] is currently available in Kalmus Vocal Scores,[2] and in the original Breitkopf and Hartel Edition, published in Leipzig in 1833.[3] The De Dominica is available only by photoduplication of the original Breitkopf and Hartel Edition, also published in Leipzig in 1833.[4]

The Dixit and Magnificat, K. 195, composed in Salzburg in 1774, are in the key of C major, as are the comparable movements of the complete Vespers. The K. 195 compositions must have been intended as parts of a proposed Vesper. Although there is no verification, the solid writing of the first and last movements of K. 321 and K. 339 indicate that they may have been written first as "guide posts," and the intervening movements placed between subsequently. In the case of K. 195 he did this but failed to write the intervening movements. Although the Dixit and Magnificat are assigned one Köchel number, each is an independent unit and may be used separately, the Dixit as an anthem or single Psalm

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[1]The autograph of this work is presently in the Berlin Preussische Staatsbibliothek.

[2]Edwin F. Kalmus, Publisher, New York.

[3]Distributed in the United States by Associated Music Publishers, New York.

[4]The autograph of the De Dominica is in the Paris Biblioteque du Conservatoire.

setting, the Magnificat as the first canticle at Evensong. The instrumentation is the same as in the complete settings, bassoon, two trumpets, three trombones, strings and organ.

The first set of Vespers, Vesperae de Dominica, set for four voices and a small instrumental ensemble consisting of two violins and bass, two oboes, two horns, and organ, has the prescribed six movements each of which is a separate entity. Mozart alternates between soli and tutti, using several imaginative structural devices. Changes of key and meter from one movement to the next and a wide range of dynamics are used to maintain variety. The Maestoso opening, Dixit Dominus of the first movement is in C major 4/4 meter; the second movement, Confitebor, in E minor in 3/4 meter, is quiet and restrained. He places the Beatus Vir in B flat in common time, which in turn is followed by the vocal fugue Laudate Pueri in F major, and a soprano solo aria, Laudate Dominum, in A major in 3/4 meter. Outstanding in the work is the final movement, the Magnificat in C major. The most dynamic of the movements, this writing compares favorably with the better known (and much longer) setting of the Magnificat by Johann Sebastian Bach, and the fine composition of Karl Philip Emmanuel Bach. Mozart's setting is through composed and a unified work in that it does not divide the verses into separate movements as both Bachs did. He provides contrast in the moods of the text through the characterization of his musical material.

The first three movements of the Vesperae Solennes de Confessore are in the grand style of the festival Masses. The C major Dixit is in a three meter, Allegro Vivace, and homophonic in the vocal parts. The bass part of the accompaniment is full of motion, the beat subdivided into eighth notes, in octaves, with few exceptions throughout the movement. This kind of agitated thrust from below produces a driving effect:

EXAMPLE 19.

The middle and upper instrumental parts do little more than weave around the voice parts, and merely add to the on-going urgency of the music.

The Confitebor is a moderate expression of praise. It contains only a measure of the exuberance of the Te Deum[1] or

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[1]K. 141.

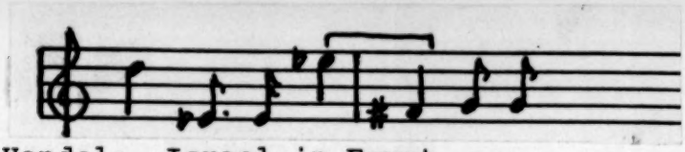
of the "Laudamus te" sections, of like text, in the Gloria in Excelsis movements of any of the Masses. Marked Allegro, its staid notation and vertical homophony give the impression of its being slower and less agitated than the movement it follows. It suffices to say that Mozart knew the value of contrast between successive movements. The melismatic passages of the soprano solo beginning at measure 35 of the Confitebor give pleasant relief from the note against note music which precede them and with which the movement concludes.

The third Psalm of the De Confessore, Beatus Vir, is a lively and festive sounding movement in which Mozart uses solo voices in alternation with the chorus. The light animation of the movement gives away what the composer must have had in mind: a bright "buffo" before the stark seriousness of the great Laudate Pueri.

By far the outstanding movement of either of the Vesper settings is this fourth part of the de Confessore, Laudate Pueri. It is a stately fugue with the instruments doubling the vocal lines and adding occasional flourishes or connective fragments. The main characteristic of the opening subject, the downward leap of the interval of the diminished seventh, can be found in the music of other composers, especially in the works of Handel and Haydn. In fact, Mozart used the device in another prominent place, in the Kyrie of the Requiem Mass, K. 626.

EXAMPLE 20. DIMINISHED SEVENTH DEVICE

a.



Handel: Israel in Egypt

b.

Haydn: String Quartet in F, Op. 20, No. 5

c.

Mozart: Requiem Mass, K. 626

There is no indication of tempo or expression given for the Laudate Pueri, but one can readily grasp the solid stately maestoso Mozart intended for the performance of this music by the contour of the opening phrase, sung by the bass voices reinforced by trombones. Mozart did not adhere to the usual practice of repetition of words at each vocal entrance but assigned each new voice continuing text. It is a kind of economy of music, but the resulting polytextual section was deplored by the authorities of the church.

EXAMPLE 21.

LAUDATE PUERI, 2nd VESPERS, K. 339

The Gloria Patri at the end of the Laudate Pueri uses thematic material from earlier parts of the movement. Here the instrumental part becomes more independent, marking the rhythm and building the intensive texture of the music. The two pages devoted to the final "Amens" are reminiscent of the Gloria in Excelsis of the Coronation Mass, K. 317. Florid, melismatic, syncopated--the movement ends in bold excitement.

EXAMPLE 22.

LAUDATE DOMINUM, 2nd VESPERS, K. 339

This ethereal music is taken over by the chorus in the Gloria Patri, and the soprano solo moves in agile vocal obligato for the concluding "Amens." Such glowing warmth and musical beauty has seldom been achieved in any other musical literature. Most comparable might be the Schubert Notturno for

Contralto Solo and Chorus, Opus 135;[1] but, in the opinion of the writer, even this fine composition does not approach the lucidity of Mozart's work.

The Magnificat, the final movement of the Vesperae Solennes de Confessore, has the marked contrast, the necessary speed and the strong drive needed for a rightful conclusion of such a work. Marked Adagio at the beginning, the slow section lasts for five measures only. After a dramatic pause, a short soprano solo introduces the Allegro. Five measures later voices and orchestra tutti bring the work to a brilliant closing. The brief fugal passage beginning with "sicut erat" in the Gloria Patri ends with a series of chordal "Amens."

Einstein[2] says of the Vespers: "Anyone who does not know such settings does not know Mozart."

K. 321

Range:

Performance time: Thirty-two minutes.

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[1]Otto Deutsch, Schubert Thematic Catalogue (New York: W. W. Norton and Company, Inc., 1950), p. 448.

[2]Alfred Einstein, Mozart: His Character, His Work (New York: Oxford University Press, 1945), p. 345.

K. 339

Range:

Performance time: Twenty-eight minutes.

CHAPTER V

THE LITANIES

The Litany is an expression of penitence and an act of supplication and devotion. Mozart wrote four settings of the Litany, two of which were Litaniae Lauretanae,[1] or Loretine Litanies, and two Litaniae de Venerabili Sacramento, or litanies of the Blessed Sacrament of the Altar. All four employed a quartet of solo voices, a four-part chorus, orchestra, and organ. The Loretine pair are "Marian" litanies, and therefore the music is more tender and feminine in character; the eucharistic litanies are more solemn and reserved in style.

The Loretine Litanies received this name because their text was based on inscriptions on the walls of the Chapel of St. Mary in the Casa Santa at Loreto, Italy. Other composers have set the same text; the best known work was written by Palestrina[2] in 1554. Mozart's first Loretine Litany, K. 109, is the shortest of his four settings, only twelve full score pages in length. Throughout the work the Italian influences, the youthful enthusiasm and inexperience of the

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[1]Also known as Litaniae de Beata Maria Virgine.

[2]Giovanni Perluigi da Palestrina (1525-1594).

fifteen year old composer are evident. Outstanding in the work is the Sancta Maria, a tender arioso in antiphonal style, sometimes performed as a separate piece in concerts.

The second Loretine Litany, K. 195, written in 1774, shows Mozart's increasing interest in instrumental writing; both the vocal and orchestral parts indicate the composer's interest in exploring instrumental patterns.

Four of the movements are in sonata style. The Kyrie, after a slow prelude, starts as a sonata allegro movement with exposition and development; in the recapitulation Mozart modifies the original order of subjects and treats the ending in free style. The Sancta Maria is a slow movement with a soprano solo at the beginning; later the soprano is joined by contralto and tenor soli, and the movement is concluded with the full chorus and orchestra. The Refugium and Regina Angelorum are separate movements textually but are treated as one movement; Agnus Dei, much like the slow movements of Mozart's string quartets,[1] ends the Litany with quiet petition for mercy and peace.

The first of the eucharistic litanies, Litaniae de Venerabili Altaris Sacramento, K. 125, was written in 1772. The least interesting, totally, of the litanies, this work

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[1]This movement bears a marked resemblance to the Adagio of the Quartet for Strings in D minor, K. 173, written the year before this Litany, in 1773, and also to the Adagio of the "Hunt" Quartet, K. 458, written in 1782.

has two or three movements of exceptional merit. The intensive dramatic qualities of the Tremendum take second place in this kind of composition only to the Rex Tremendae of the Requiem which Mozart wrote some nineteen years later. There is indeed a marked resemblance between the two movements. Again, in the sixth movement of this litany, Mozart reaches dramatic heights. In this Viaticum (The Way of the Cross) the outpouring of the soprano, forte, is accompanied by a sombre chant-like passage by the lower voices, piano. The austere fugue to which Mozart set the following text, Pignus, reminds one that the young composer was already aware of the value of contrast in style and mood between movements.

Between the writing of the three earlier litanies and the fourth, Litaniae de Venerabili Altaris Sacramento, in E flat, K. 243, Mozart had written some fifty compositions, and had gained much experience, especially in the area of instrumental music. Written in 1776, this litany follows the composition of the five violin concerti[1] of 1775, and the Concerto for Three Pianos,[2] of 1776. The smaller orchestral forces of the earlier litanies were no longer sufficient for this work. Mozart added two flutes, two bassoons, and three trombones to the oboes, horns, and strings which formed the orchestra of the first three litanies. The

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[1] K. 207, K. 211, K. 216, K. 218, K. 219.

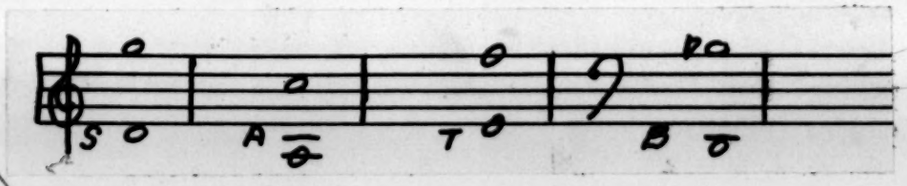
[2] K. 242.

larger orchestra adds to the overall increase of power with which Mozart endued this work.

In K. 243, Mozart leaves much of the personal, devotional mood behind him and moves to more expansive, almost grandiose style. The Panis vivus is a coloratura aria for tenor; the Tremendum gains power by the device of contrasting harmonic and unison passages; the Dulcissimum Convivium is another operatic aria, this time for soprano. The Viaticum is perhaps the most "churchly" movement of this litany, for the melodic material is of plainsong derivation; its simplicity provides contrast to the florid movement which has preceded, and points up the brilliance of the brusque fugue of the following movement, Pignus futurae.

K. 109

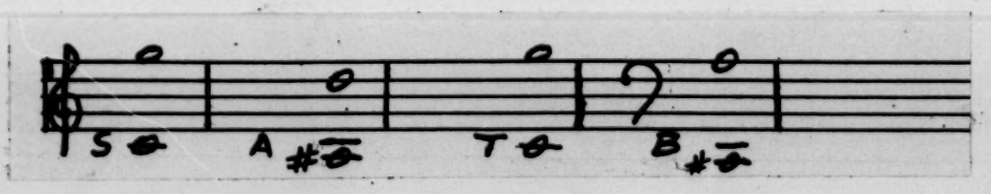
Range:



Performance time: Eighteen minutes.

K. 195

Range:



Performance time: Thirty-six minutes.

K. 125

Range:

Performance time: Twenty-seven minutes.

K. 243

Range:

Performance time: Forty-two minutes.

CHAPTER VI

THE SHORT WORKS

Mozart's single short choral compositions are the least known and the least available of his works. Some few were published in the Nineteenth Century, but extensive research reveals that many of these are now out of print and generally unavailable.[1] In this category there is a wealth of material for editors and publishers. Good editions of the short works would be invaluable for church choirs and school choruses. Whereas use of the Masses is very limited in the contemporary liturgy, the offertories, motets, and miscellaneous short works are very appropriate, singable, and worthy of use in any Christian Church service. None of them is long, few are difficult vocally, and most of the orchestral accompaniments, were it necessary, could be adapted for keyboard instruments without damage to the character of the works.

There are more spurious works in this classification than in the other areas of Mozart's music. Where several authoritative sources omit or question the authenticity of

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[1]The Ave Verum, K. 618 and the Exsultate, Jubilate, K. 165 are the exceptions: both are available in several editions.

a work the writer has omitted it from the discussion and the list of works.

The Offertories

Offertorium in Festo S. Benedicti, in C, K. 34 (1766), also known by the first line of the text "Scande coeli limina," was written for the feast day of St. Benedict. This early work (the composer was ten years old) is for soprano solo, chorus, strings, trumpets, drums, and organ. It is a motet in free style, through composed, said to have been written on one of Mozart's frequent visits to the Monastery of Seeon, Chiemgau, Bavaria. Einstein criticizes the work: ". . . droll by reason of the fact that a soprano sings what the chorus should sing, and the chorus sings what really belongs to the solo bass."[1]

Divided into two sections, a soprano solo aria with violin and basso continuo accompaniment and a "coro" for four voices and the full instrumentation noted above, the work is a remarkable accomplishment for a ten-year-old. Why Einstein would prefer reassignment of the vocal parts is a question. The soprano aria certainly needs no changes. The bass voice part does predominate in the chorus section. It can be performed with the other voices and the instrumental

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[1]Alfred Einstein, Mozart: His Character, His Work (New York: Oxford University Press, 1945), p. 327.

parts considered as accompaniment or counterpart of the bass line.

Range:

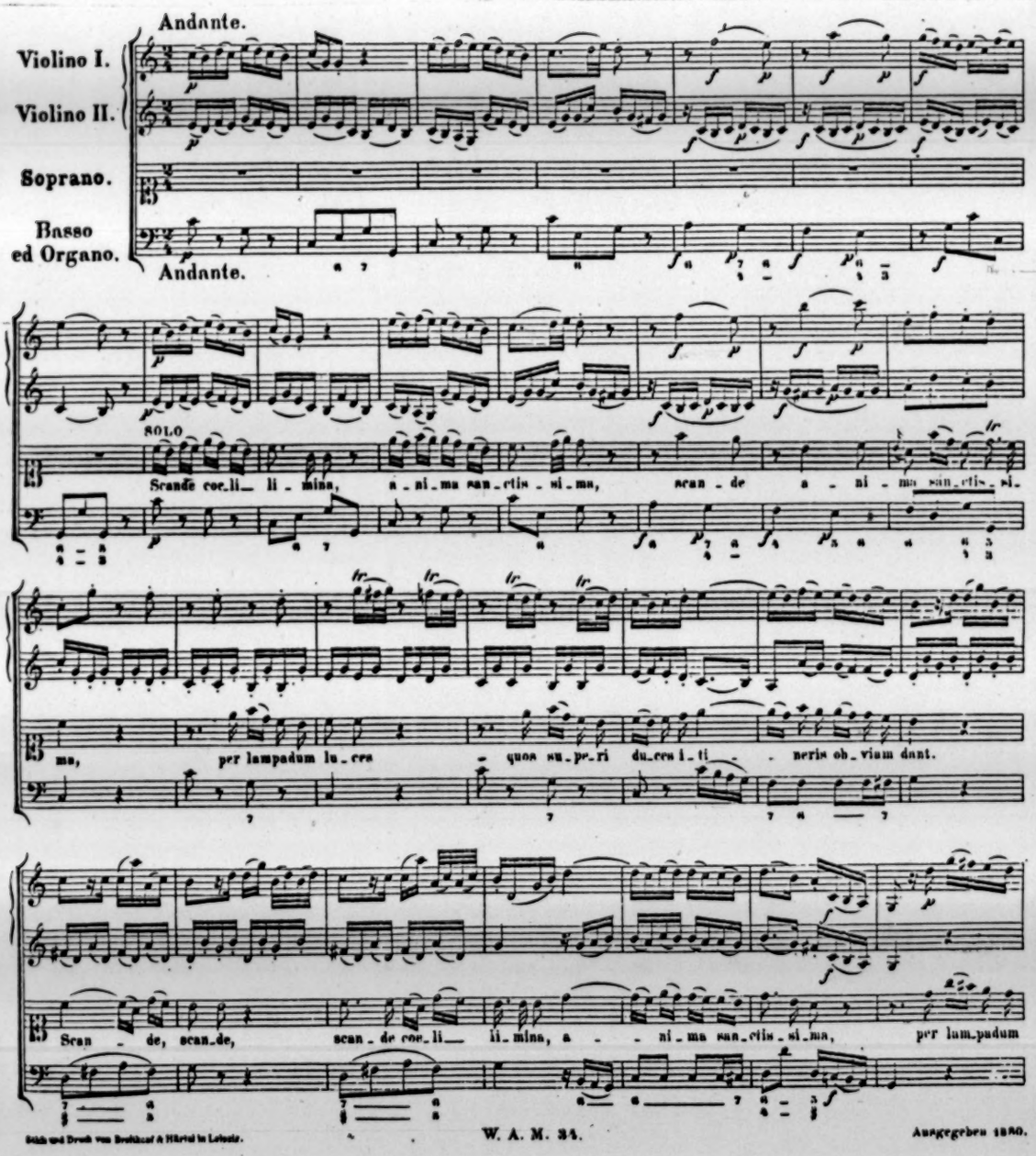
Performance time: Seven minutes, twelve seconds.

Offertorium, "Veni, Sancte Spiritus," K. 47, Salzburg, 1768 (G. Schirmer)

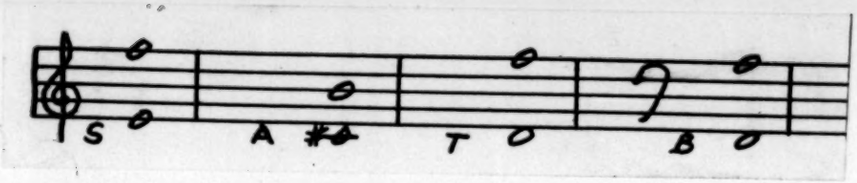
This early work was written as an exercise under Leopold Mozart's direction as a kind of preparation for Wolfgang's first complete mass, K. 65, the Sanctus of which bears marked resemblance to the Offertorium. The Kyries that the young composer had written before this time had not developed into the intended masses; Leopold therefore directed his son's study in the area of short works preparatory to the more demanding effort of composing a Mass.

The Offertorium is in two sections. In the first section, marked Allegro, the full text of the proper offertory for Pentecost is set; the second section, marked Presto, sets the customary "Alleluias" for a feast day.

EXAMPLE 23. OFFERTORIUM IN FESTO S. BENEDICTI, K. 34


Andante.
Violino I.
Violino II.
Soprano.
Basso ed Organo.
Andante.
SOLO
Scande coe_li_ li_mina, a_ni_ma san_ctis_si_ma, scan_de a_ni_ma san_ctis_si_
ma, per lampadum lu_ces quos su_pe_ri du_ces i_ti_ ne_ris ob_viam dant.
Scan_de, scan_de, scan_de coe_li_ li_mina, a_ni_ma san_ctis_si_ma, per lam_padum
Stich und Druck von Breitkopf & Härtel in Leipzig.
W. A. M. 34.
Ausgegeben 1880.

Range:



Performance time: Four minutes.

Offertorium Pro Festo Sancti Joannis Baptistae, in G, K. 72, "Inter Natos Mulierum," Salzburg, 1771 (Breitkopf and Hartel)

This work was written for the "Name Day" of Father Johannes of the Monastery of Seeon, Bavaria. Mozart was especially fond of the priest and has his own "melody" for him which he included in the Offertorium. He used the proper text for the feast day, and each time the work "Joannis" is sung (see example page 84), the personal, gay melody is evident. When one has heard the work through once and has identified the "Joannis melody" as sung by the choir, one can discern Mozart's subtle use of the little tune instrumentally several times in the score. The playful humor of the work does not destroy its basic dignity; but only a youth of buoyant spirit could have conceived such as this.

Written in a texture predominantly homophonic, with the instruments reinforcing the voice parts, the work is ideal for use by choruses and choirs of high school and college groups. Well within the musical capacity of a group of moderate choral skill, its performance is a joy for singers and audiences alike.

EXAMPLE 24. INTER NATOS MULIERUM, K. 72

*) Zur Bedeutung von „Solo" und „Tutti" vgl. Vorwort. S. XIV. und Krit. Bericht

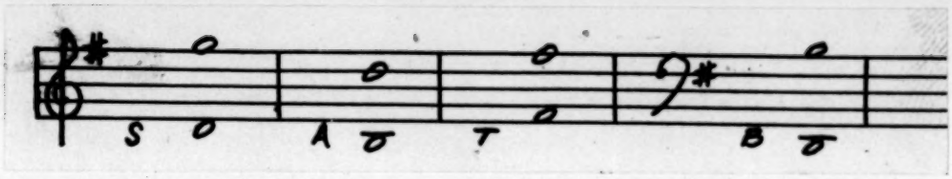
EXAMPLE 24. K. 72 (Continued)

In-ter na - tos mu-li - e-rum nonsur-re-xit ma - - jor,
In-ter na - tos mu-li - e-rum nonsur-re-xit ma - - jor,
In-ter na - tos mu-li - e-rum non, non sur-re - - xit,
In-ter na - tos mu-li - e-rum non, nonsurre-xit
Tutti

EXAMPLE 24. K. 72 (Continued)

non sur-re - xit ma - - jor, non, non sur-re - xit ma - jor Jo - an - - ne, Jo -
non sur-re - xit ma - - jor, non, non sur-re - xit ma - jor Jo -
non sur - re - xit ma - - jor, non, non sur-re - xit ma - jor Jo -
ma - - jor, non sur - re - xit, non, non sur-re - xit ma - jor
an - ne Ba-pti - - - sta, qui vi am Do-mi-no prae-pa-ra - vit, qui vi-am prae-pa-ra-vit
an - ne Ba-pti - - - sta, qui vi-am Do-mi-no prae - pa-ra - vit, qui vi-am prae pa-ra-vit
an - ne Ba-pti - - - sta, qui vi-am Do-mi-no prae-pa-ra - vit, qui vi-am prae-pa-ra-vit
Jo - an-ne Ba-pti - sta, qui vi-am Do-mi-no prae-pa-ra - vit, qui vi-am prae-pa-ra-vit

Range:



Performance time: Five minutes.

Offertorium, "Benedictus Sit Deus," (Pro Omni Tempore), K. 117, Salzburg, 1769 (Peters)

This is a companion piece to the "Dominicus Mass," K. 66, which Mozart wrote for the first sung Mass of Cajetan Hagenaur, the son of the Mozarts' landlord. Made up of three parts, it contains "Benedictus Sit Deus" (Blessed be God), "Introibo Domum Tuam" (I shall enter thy house), and "Jubilate" (Rejoice). Based on a plan of alternating soprano solo and chorus response, it uses the proper plainsong for the feast day as basic thematic material.

Range:

Performance time: Eight minutes, forty seconds.

Offertorium, "Sub Tuum Praesidium Confugimus," K. 198, Milan, 1773 (Kalmus)

The autograph of this work is at the Monastery in Gottweig, Austria. Unlike the purely choral writing of most

of the other offertoria, this is a duet for soprano and tenor soli with string accompaniment. There is little known concerning the work, but the range and style of the soprano part indicate that it was intended for a castrato, probably for Venanzio Rauzzini, the young Italian castrato who sang many of Mozart's works, both secular and sacred.

Range:

Performance time: Five minutes, twenty seconds.

Offertorium, "Venite Populi," (Come, Ye People), K. 260, Salzburg, 1776 (Breitkopf and Hartel)

In only two works did Mozart write for double chorus: in the "Venite Populi" offertory and in the "Qui Tollis" and the "Sanctus" of the Mass in C Minor, K. 427. There are two autographs of the offertory. The first, dated 1775, has no indications for instrumental parts. The second, dated a year later, provides for three trombones, two violins, and continuo comprised of violoncello, bassoon, and organ.

There is no substantial difference between the two versions of the "Venite Populi"; the second, which is the one currently available in the Breitkopf and Hartel edition, has a short instrumental introduction; thence the instruments merely provide reinforcement of the vocal parts.

EXAMPLE 25. VENITE POPULI, K. 260

The two choruses move independently throughout the work, and only occasionally do they come together in eight part chords. The two "quartets" move imitatively and antiphonally in a free style, remaining separate and yet maintaining a coordinated relationship. There is a marked similarity between this offertory and the sections in the C Minor Mass which followed it some eight years later.

Range:

Performance time: Nine minutes.

The Motets

Motet, "Misericordias Domini," in D Minor, K. 222 (G. Schirmer)

Some sources list this work as an offertory but there is no liturgical basis for the classification. Based on the text of Psalm 89, the work was one set by Mozart to his teacher Padre Giambattista Martini in September 1776 as an example of the young composer's development in contrapuntal writing. Padre Martini congratulated the youth on his progress but made several corrections in the score.[1]

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[1]Antiphon "Quaerite Primum Regnum," K. 86.

EXAMPLE 26. MISERICORDIAS DOMINI, K. 222

Entstanden München, Januar oder Februar 1775

Allegro
Violino I
Violino II
Viola *)
Soprano
Alto
Tenore
Basso
Violoncello, Fagotto, Basso ed Organo
Mi - se - ri - cor - di - as Do - mi - ni
can - ta - bo in ae - ter - num, can - ta - bo, can - ta - bo

*) Zur kleingestochenen Violastimme vgl. Vorwort, S. XI, und Krit. Bericht.

In the composition Mozart divided the statement "Misericordias Domini," and "Cantabo in aeternam." The first half is in a slow, stately manner, in homophony; the second half is delivered in an agitated contrapuntal treatment. The two moods and textures alternate throughout. It is an interesting and artistic composition, and yet one can see that parts of it are stilted and contrived and remembers that it was composed as a study written by a young pupil for his teacher.

Range:

Performance time: Nine minutes.

Motet, "Ave Verum Corpus," K. 618, Baden, 1791 (G. Schirmer, Breitkopf and Hartel, Novello, Durant et Fils, et al.)

Composed for the Feast of Corpus Christi for a choir school at Baden bei Wien, this eucharistic motet demanded only the modest resources available to the music director, Mozart's friend, Anton Stoll. A work of simplicity, refinement, and sensitivity, and only 46 measures in length, it is unquestionably the most frequently performed work of the composer. Of the several arrangements, translations, and variations of accompaniment, the original Breitkopf and Hartel edition is to be preferred. Although the string

EXAMPLE 27. AVE VERUM CORPUS, K. 618

Adagio
Entstanden Baden bei Wien, 17./18. Januar 1791
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Violoncello, Basso ed Organo
sotto voce
A - ve, a - ve ve - rum Cor-pus na - tum de Ma-ri - a Vir - gi - ne:
Org tasto solo
II
Ve - re pas-sum, im - mo - la - tum in cru - ce pro ho - mi - ne:
Ve - re pas-sum, im - mo - la - tum in cru-ce pro ho - mi - ne:
Ve - re pas-sum, im - mo - la - tum in cru-ce pro ho - mi - ne:
Ve - re pas-sum, immo - la - tum in cru-ce pro ho - mi - ne:
Org tasto solo

EXAMPLE 27. K. 618 (Continued)

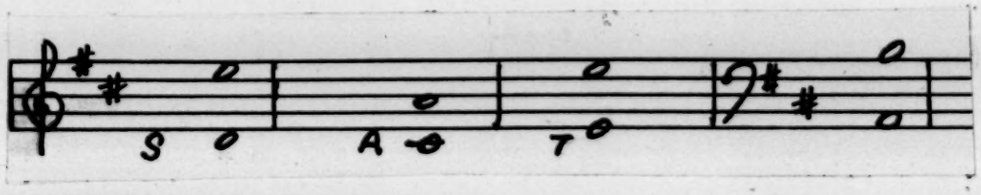
22
Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne: Es - to no - bis prae - gus - ta - tum in
Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne: Es - to no - bis prae - gus - ta - tum in
Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne: Es - to no - bis prae - gus -
Cu - jus la - tus per - fo - ra - tum un - da flu - xit et san - gui - ne: Es - to no - bis prae - gus -
34
tr
mor - - tis ex - a - mi - ne, in mor - - - - - tis ex - a - mi - ne.
mor - - tis ex - a - mi - ne, in mor - - - - tis ex - a - mi - ne.
ta - tum in mor tis ex - a - mi - ne, in mor - - - - tis ex - a - mi - ne.
ta - tum in mor tis ex - a - mi - ne, in mor - - - - tis ex - a - mi - ne.

accompaniment to the four choral parts is light and unobtrusive, the work suffers when it is performed in editions which omit or transcribe the accompaniment.

Written in D Major, the motet opens with a two-measure instrumental introduction. Mozart's gift of melody is evident from the beginning of the vocal parts. Basically homophonous, the work procedes with the soprano part predominant. The chordal texture is varied by imitations and occasional independent movement of the voices, but homophony prevails for the most of the work.

A facile modulation is accomplished at measure 12; the key of the dominant, A Major, obtains for the next ten measures. Thence the composer works in a subtle chromaticism that leads back to the original key five measures before the close of the work. The motet ends quietly, as it began, with three measures for instruments alone.

Range:



Performance time: Four minutes.

Te Deum Laudamus, K. 141, Salzburg, 1769
(Breitkopf and Hartel)

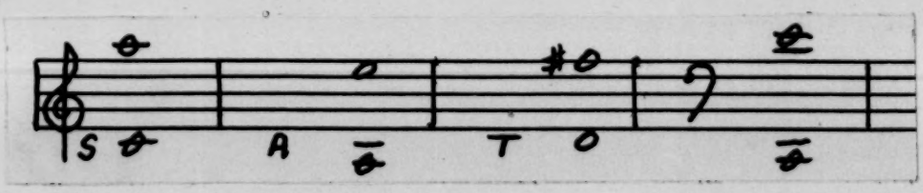
The great hymn of praise, sung after the First Lesson at Matins, was set by Mozart when he was thirteen years old.

Michael Haydn had written a Te Deum for use at Salzburg, and Mozart's work is not without imitation of Haydn's earlier effort. The text is long and episodic, and Mozart divides his work into "movements" similar to those of his older contemporary.

At this point in his career as a composer, Mozart was more adept at vocal writing than in instrumental, and the strength of the work appears in the choral parts. The horns and timpani make colorful flourishes, but often the chorus sings unaccompanied.

An overall mood of praise pervades the work, but the short, restrained "In te speravi" ("In thee do I trust") section is the high point. This, his first major effort in vocal counterpoint, was valued by Mozart enough to have been re-issued under a separate autograph in 1773. In 1942 this autograph was acquired by the St. William Society of London, through Southby's, from the collection of the Selden-Goth's of Florence; a photoduplication of the autograph follows. The original complete score is the property of Breitkopf and Hartel in Leipzig, but it is not generally available for performance.

Range:



Performance time: Nine minutes, ten seconds.

EXAMPLE 28. AUTOGRAPH COPY, "IN TE, DOMINE, SPERAVI," EXCERPT OF TE DEUM, K. 141

EXAMPLE 29. TE DEUM LAUDAMUS, K. 141

Entstanden Salzburg, vermutlich vor Ende 1769

*) Zur verschiedenartigen Bezeichnung der Trompeten (Clarino bzw. Tromba) vgl. Vorwort, § VIII f.
**) Zur kleingestochenen Paukenstimme vgl. Vorwort, § VIII, und Krit. Bericht.
***) Zur Bedeutung von Solo und Tutti vgl. Vorwort, § XIV f., und Krit. Bericht.

The Masonic Music

Mozart's Freemasonry has been the subject of many discussions. That he was an active Roman Catholic and a Mason would seem dichotomous; but in eighteenth-century Germany, Freemasonry was embraced by many men of intellectual, moral, and political thinking, regardless of church affiliation.[1] The writer will not recount the history of Mozart's Freemasonry, but will identify his Masonic choral music because it has an affinity to the church choral music.

The cantata Dir Seele des Weltalls, Sonne, K. 429, for tenor solo, chorus, and orchestra, was written in Vienna in 1783. The work remains incomplete. The opening chorus parts for three male voices, TTB, were written out in full; the instrumental parts are sketchy, the most definite element being the figured bass indications. The text, beginning with the words "Sun, soul of the universe," is a Masonic hymn. The rousing, college-song style of chorus is followed by an aria for tenor which has a finished vocal line but the same sketchy accompaniment; the third part, obviously intended as the concluding movement, has only seventeen measures of a duet for tenors. Neither the voice part nor the orchestral accompaniment of the third movement was brought to completion. The autograph of the work is in the Salzburg Mozarteum.

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[1]There were eight Masonic Lodges in Vienna in 1785. The oldest of them, "Zur gekronten Hoffnung" was the one to which Mozart belonged.

EXAMPLE 30. DIR, SEELE DES WELTALLS, K. 429

Andante.
Tenor I.
Dir, See-le des Welt-alls, o Son-ne, sei heut' das er-ste der
Tenor II.
Dir, See-le des Welt-alls, o Son-ne, sei heut' das er-ste der
Bass.
Andante.
Clavier.
weiht, sei heut'— das er-ste der fest-li-chen Lie-der ge-weiht! O
weiht, sei heut'— das er-ste der fest-li-chen Lie-der ge-weiht! O

EXAMPLE 30. K. 429 (Continued)

dir nur kommt Frucht-bar-keit, von dir nur kommt Frucht-bar-keit, von dir nur kommt
von dir nur kommt Frucht-bar-keit, von dir nur kommt Frucht-bar-keit, kommt
von dir nur kommt Frucht-bar-keit, von dir nur kommt Frucht-bar-keit, von dir kommt
Wär-me und Licht. O Son-ne, o Mäch-ti-ge, o See-le des Welt-alls!
Wär-me und Licht. O Mäch-ti-ge, o See-le des Welt-alls!
Wär-me und Licht. O See-le des Welt-alls!
dir, dir sei heut' das er-ste der fest-li-chen Lie-der ge-weiht,
dir, dir sei heut' das er-ste der fest-li-chen Lie-der ge-weiht,

A second autograph score, also at the Mozarteum, dated a year later than the first, 1784, is a re-working of the opening chorus, this time employing four voices, SATB, and assigning the second movement for tenor or soprano. The addition of women's voices would indicate that the re-scoring was for the purpose of making the work available for wider use than for the Masonic Temple.

In 1785 Mozart wrote Die Maurerfreude, K. 471, a cantata for tenor solo, men's chorus and orchestra. This work was dedicated to Ignaz von Boren, director of "Zur Gehronten Hoffnung" Lodge in Vienna. The tenor solo is a kind of exhortation to the brethren, after which the chorus joins in a vigorous song of jubilation. If the several "Marian" works can be called feminine music, the Masonic writings are certainly their masculine opposite. The comparatively easy choral parts indicate that they were intended for amateur singers. The solo arias, however, are not easy and could have been sung only by accomplished singers. There is no trace of Mozart's Italian or Viennese influence in this music; the sincere feeling and exuberance are expressed in purely German style.

Eine kleine Freimaurer-Kantate, K. 623, for tenor and bass solo, men's chorus and orchestra, was composed in Vienna in November 1791, and conducted by Mozart about one month before his death. It is called a "little cantata," but it is longer and of larger proportions than the earlier one,

K. 471. The opening chorus is followed by a long recitative divided between bass and tenor. After a duet, the first chorus is repeated. Much of the music in this work is not unlike that of the Temple Scenes of the opera Die Zauberflöte,[1] K. 620, which Mozart had completed in the late summer of 1791.

Three short choruses complete the list of the Masonic choral music, K. 468, K. 483, and K. 484, composed in 1785; all three have incidental tenor solos flanked by three part male chorus, and have organ accompaniment.

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[1]"The Magic Flute," Mozart's last opera, and a work said also to have been influenced by Mozart's Masonic membership and convictions, as was, of course, the Masonic Funeral Music (orchestra), K. 477, of 1785.

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APPENDIX A

LUDWIG VON RITTER KÖCHEL

Born near Krems, Austria in 1800, Köchel spent most of his life in Vienna where he died in 1877. A botanist and mineralogist by profession, he was familiar with the principles of orderly scientific classification, and was shocked at the disorder in which the works of non-opus-numbered composers lay. He gathered data on the compositions of Mozart, studied their chronology, and in 1862 produced the first complete edition of the classified works of Mozart. Köchel's numeration, "K" plus a number, or "K.V." plus a number, is now the almost universal means of identification of Mozart's writing. The "V" stands for Verzeichnis, the German equivalent of list. During the last fifty years the tendency has been to use only the "K" plus the number. Numerous revisions have been undertaken, most notable of which was by Alfred Einstein in 1937; but most publishers have retained the original listings as drawn up by Köchel.

APPENDIX B

ALFRED EINSTEIN

Born in Munich in 1880, Einstein came to the United States in 1937 and died in El Cerrito, California in 1952. He was for many years music critic for the Berliner Tageblatt and editor of Zeitschrift fur Musikwissenschaft, but the Nazi regime in Germany necessitated his exile. In 1936 his Short History of Music[1] was translated by a group of British scholars.[2] Soon after having come to the United States he was appointed Professor of Music at Smith College, Northampton, Massachusetts. He retired to California in 1950.

He issued a revised edition of Köchel's catalogue of Mozart's compositions, questioning the authenticity of some works, regrouping and reclassifying others.

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[1]Alfred Einstein, Geschichte der Musik (Leiden, Netherlands: A. N. Sythoff, 1934), ca. 200 p.

[2]Among the fifteen scholars--writers who collaborated on the translation were such well-known individuals as Eric Blom, A. H. Fox Strangeways, Edward J. Dent, and J. A. Westrup.

APPENDIX C

THE 1964 EDITION OF KÖCHEL'S CHRONOLOGICAL AND THEMATIC LIST OF THE COMPLETE WORKS OF W. A. MOZART

Article as published in the New York Times, February 23, 1965

NEW BOOK SHIFTS MOZART NUMBERS

Kochel's Chronology Found Wanting by New Authors

Special to The New York Times

BONN, Feb. 22—A new edition of the Kochel listing—the Bible of all who love the works of Wolfgang Amadeus Mozart—has been brought out by a West German publishing company.

Published several months ago by Breitkopf and Hartel of Wiesbaden, the new edition is the sixth version of Ludwig Ritter von Kochel's "Chronological and Thematic List of the Complete Works of W. A. Mozart."

The new Kochel listing is the first to be published in nearly 30 years. The musicologist Alfred Einstein brought out the last published version in 1937.

Containing 1,024 pages, the new Kochel listing is larger than previous editions, and contains discoveries relating to Mozart's work made in the last 30 years. It includes a number of works attributed to Mozart that have been hitherto unpublished, as well as a compendium of contemporary Mozart criticism.

Biographical Notes Added

Appendices to the new edition give works of other composers copied by Mozart, additions to or copies of Mozart's works by other composers, and a compilation of Mozart's publishers up to 1830. A biographical chronology of Mozart's life appears at the top of each listing, telling what the great composer was doing at the time he was writing a particular piece of music.

The new "Köchel Verzeichnis, as it is called in German, was prepared by three distinguished European musicologists—Franz Giegling of Zurich, Alexander Weinmann of Vienna and Gerd Sievers of Wiesbaden. The work, which was undertaken in cooperation with the Mozarteum Foundation and a number of Mozart authorities, took five years to complete.

The new edition is available in North America through the C. F. Peters Corporation of New York. The price of the volume in Germany is $43.

New Dates Given Works

Probably the most important changes in the new listing are a reshuffling of the dates of composition of many of Mozart's works on the basis of information that has come to light in recent times. While keeping the old catalogue numbers assigned by Köchel, the new edition has rearranged the sequence of the works in the book and has assigned new numbers that appear next to Kochel's listing in lighter type.

For example, Mozart's piano concerto (Köchel listing 279), originally listed as having been written in 1777, is said in the new edition to have been composed in 1774, and is given an alternate catalogue number of 189d.

Another new element is the inclusion of cadenzas played by Mozart in performances of his own works. These cadenzas have been given a separate listing under 624a.

Another new listing is 624b, which contains sketches and fragments of Mozart works that could not be placed chronologically or that could not be positively identified.

APPENDIX D

COMPLETE LISTING OF THE CHORAL CHURCH MUSIC OF MOZART

COMPOSITION	KÖCHEL LISTING	SCORING	DATE OF COMPLETION
Kyrie in F	K. 33	4 voices, strings	1766
Offertorium in Festo Benedicti	K. 34	4 voices, 2 trumpets, drums, strings, organ	1767
Veni Sancti Spiritus	K. 47	4 voices, 2 oboes, 2 horns, 2 trumpets, drums, strings, organ	1768
Missa Brevis in G	K. 49 (47d)	4 voices, strings, organ	1768
Missa Brevis in D Minor	K. 65 (61a)	4 voices, strings, organ	1769
Mass in C ("Dominicus")	K. 66	4 voices, 2 trumpets, drums, strings, organ (2 oboes, 2 horns, 2 additional trumpets added later)	1769
Offertorium pro omni tempore	K. 117 (66a)	4 voices, 2 flutes, 2 horns, 2 trumpets, drums, strings, organ	1769
Te Deum in C	K. 141 (66b)	4 voices, strings, organ	1769
Kyrie in G	K. 89 (73k)	5 sopranos unaccompanied	1770
Miserere, A Minor	K. 85 (73s)	Alto, tenor, bass, organ	1770
Antiphon "Cibavit eos"	K. 44 (73v)	4 voices, organ	1770

COMPOSITION	KÖCHEL LISTING	SCORING	DATE OF COMPLETION
Antiphon, "Quaerite Primium Regnum"	K. 86 (73v)	4 voices unaccompanied	1770
Regina Coeli in C	K. 108 (74d)	4 voices, 2 oboes (or flutes), 2 horns, 2 trumpets, drums, strings	1771
Litaniae L Lauretanae	K. 109 (74e)	4 voices, 3 trombones, strings, organ	1771
Offertorium pro Festo Joannis Baptistae	K. 72 (74f)	4 voices, strings, organ	1771
Kyrie in D Minor	K. 90	4 voices, organ	1771
Missa Brevis in F	K. 116 (90a)	4 voices, strings, organ	1771
Kyrie in C	K. 221 (93b)	4 voices and basso continuo	1771
Hymn, "Justum deduxit Dominus"	K. 326 (93d)	4 voices, string bass, organ	1771
Mass in C Major-Minor	K. 139 (114a)	4 voices, 2 oboes, 4 trumpets, 3 trombones, drums, strings, organ	1772
Litaniae de Venerabili Altaris Sacramento	K. 125	4 voices, 2 oboes, 2 horns, 2 trumpets, strings, organ	1772
Regina Coeli in B Flat	K. 127	4 voices, 2 oboes, 2 horns, strings, organ	1772
Motet, "Exsultate, Jubilate"	K. 165 (158a)	Soprano solo, 2 oboes, 2 horns, strings, organ	1773

COMPOSITION	KÖCHEL LISTING	SCORING	DATE OF COMPLETION
Offertorium, "Sub turum praesidium"	K. 198 (158b)	Soprano or tenor, strings, organ	1773
Missa Brevis in C	K. 115 (166d)	4 voices, organ	1773
Missa in honorem Trinitatis	K. 167	4 voices, 2 oboes, 2 trumpets, drums, strings, organ	1773
Missa Lauretanae in D	K. 195 (186d)	4 voices, 2 oboes, 2 horns, strings, organ	1774
Missa Brevis in F	K. 192 (186f)	4 voices, strings, organ	1774
Dixit and Magnificat in C	K. 193 (186g)	4 voices, 2 trumpets, drums, strings, organ	1774
Missa Brevis in D	K. 194 (186h)	4 voices, strings, organ	1774
Kyrie in D	K. 91 (186i)	4 voices, strings, organ	1774
Missa Brevis in C	K. 220 (196b)	4 voices, 2 trumpets, drums, strings, organ	1775
Offertorium "Misericordias Domini"	K. 222 (205a)	4 voices, 2 oboes, 2 horns, strings and organ	1775
Litaniae de Venerabili Altaris Sacramento, E Flat	K. 243	4 voices, 2 oboes, 2 bassoons, 2 horns, 3 trombones, strings, organ	1776
Missa Longa in C	K. 262 (246a)	4 voices, 2 oboes, 2 horns, 2 trumpets, strings, organ	1776
Offertorium, "Venite Populi"	K. 257 (248a)	Double Chorus, strings, organ	1776

COMPOSITION	KÖCHEL LISTING	SCORING	DATE OF COMPLETION
Mass in C "Credo Mass"	K. 257	4 voices, 2 oboes, 2 trumpets, 2 trombones, drums, strings, organ	1776
Missa Brevis in C ("Spaur Mass")	K. 258	4 voices, 2 trumpets, drums, strings, organ	1776
Missa Brevis in C ("Organ Mass")	K. 259	4 voices, 2 trumpets, drums, strings, organ	1776
Offertorium de B. M. V.	K. 277 (272a)	4 voices, strings, organ	1776
Missa Brevis in B Flat	K. 275 (272b)	4 voices, strings, organ	1776
Graduale ad Festum B. M. V.	K. 273	4 voices, strings, organ	1777
Kyrie in E Flat (incomplete)	K. 322 (296a)	4 voices, 2 oboes, 2 bassoons, 2 horns, 2 trumpets	1778
Mass in C ("Coronation")	K. 317	4 voices, 2 oboes, 2 horns, 2 trumpets, 3 trombones, drums, strings, organ	1779
Vesperae de Dominica	K. 321	4 voices, 2 trumpets, drums, strings, organ	1779
Regina Coeli in C	K. 276 (321b)	4 voices, 2 oboes, 2 trumpets, drums, strings, organ	1779
Kyrie in C	K. 323	4 voices, 2 oboes, 2 bassoons, 2 trumpets, drums, strings, organ	1779
Zwei deutsche Kirchenlieder	K. 343 (336c)	Solo voice and basso continuo	1779

COMPOSITION	KÖCHEL LISTING	SCORING	DATE OF COMPLETION
Missa Solemnis in C	K. 337	4 voices, 2 oboes, 2 bassoons, 2 trumpets, 3 trombones, drums, strings, organ	1780
Vesperae Solennes de Confessore	K. 339	Soprano solo, 4 voices, bassoon, 2 trumpets, 3 trombones, strings, organ	1781
Kyrie in D Minor	K. 341 (368a)	4 voices, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, strings, organ	1781
Mass in C ("Grosse Messe") incomplete	K. 427 (417a)	Solo voices, chorus, flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 4 trombones, drums, strings, organ	1783
Motet, "Ave Verum Corpus"	K. 618	4 voices, strings, organ	1791
Requiem Mass in D Minor	K. 626	4 solo voices, chorus, 2 basset horns, 2 bassoons, 2 trumpets, 3 trombones, strings, drums, organ	

APPENDIX E

RECORDINGS OF CHORAL CHURCH MUSIC OF MOZART

THE MASSES

K. 115, Messe en Ut Majeur, Weiner Motettenchor, HMO 30.538, Harmonia-Mundi, Paris, 1965.

K. 139, Missa Solemnis, C Minor-Major, Dresden Choir, Bar. 1844-2844, Barclay, London, 1966.

K. 167, "Missa Trinitatis," Mass in C, Akademie Kammerchor, STDL 500.790, Vox, New York, 1964.

K. 192, Missa Brevis in F, Akademie Kammerchor, STDL 500.790, Vox, New York, 1964.

K. 194, Missa Brevis in D, Vienna Chorus, 7060, Vox, New York, 1965.

K. 220, Mass in C Major, "Sparrow Mass," Vienna Choir Boys, Vienna Chorus, PHS 500-05, Philips Records, New York, 1965.

K. 259, Missa Brevis in C, Regensberg Cathedral Choir, DGG 19398, Deutsche Grammophon Gesellschaft, MGM Records, New York, 1966.

K. 275, Missa Brevis in B Flat, Vienna Choir Boys and Soloists, Vianna Chorus, EPIC LC 3419, reissued CBS, New York, 1963.

K. 317, Mass in C Major, "Coronation Mass," Vienna Choir Boys, Vienna Chorus, FLP 100, Festival Recordings, Boston, 1949. Reissued 1966.

K. 317, Mass in C Major, "Coronation Mass," Vienna Choir Boys, Vienna Chorus, PHS 500-05, Philips Records, New York, 1965.

K. 317, Mass in C Major, "Coronation Mass," Chorus of Sarrebruch Conservatory, H1041, Nonesuch Records, New York, 1966.

K. 427, Mass in C Minor, "The Great," Vienna Oratorio Choir, STPL 510-272, Vox, New York, 1966.

K. 427, Mass in C Minor, "The Great," Vienna Choir, SC-6009, EPIC, New York, 1966.

K. 626, Requiem Mass in D Minor, Boblingen Bach Choir, PL 12.740, Vox, New York, 1965.

K. 626, Requiem Mass in D Minor, Schola Cantorum, Boston Symphony Orchestra, John F. Kennedy Memorial, LM7030, RCA Victor, New York, 1963.

THE SHORT WORKS

K. 72, Offertorium, "Inter Nos Mulierum" (St. Joanne Baptista), Stuttgart Choral Society, TE1103, Period Records, New York, 1966.

K. 85, Psaum, Miserere, Weiner Motettenchor, HMO 30.538, Harmonia-Mundi, Paris, 1965.

K. 86, "Quaerite primum regnum," Weiner Motettenchor, HMO 30.538, Harmonia-Mundi, Paris, 1965.

K. 117, Offertorium, "Benedictus Sit Deus" and
K. 165, Motet, "Exsultate, Jubilate, Alleluia," Vienna Choir, SC-6009, EPIC, New York, 1966.

K. 618, Motet, "Ave Verum Corpus," St. Paul's Cathedral, London, AN-3561B, Angel Records, New York, 1959.

THE VESPERS

K. 321, Vesperae Solennes de Dominica, Music Sacra, Klangarchiv fur Kirchenmusik, Dusseldorf, 1966.

K. 339, Vesperae Solennes de Confessore, Chorus of Sarrebruch Conservatory, H1041, Nonesuch Records, New York, 1966.

APPENDIX F

DOUBTFUL OR MISATTRIBUTED COMPOSITIONS

Of the many musicologists who have questioned the authenticity of some of the choral church compositions attributed to Mozart, Eric Blom, Alfred Einstein, and H. C. Robbins Landon have made the most exhaustive studies. The three authorities concur that it is doubtful that Mozart originated any of the following:

K. 20, "God is our Refuge" (1768)
K. 92, "Salve Regina," F Major (1770)
K. 93, Psalm "De Profundis" (1771)
K. 142, "Tantum Ergo," B Flat Major (1772)
K. 197, "Tantum Ergo," D Major (1774)
K. 324, "Salus infirmorum" (1779)
K. 325, "Sancta Maria" (1779)
K. 340, "Kyrie in C Major" (1780)

The Köchel numbers were assigned to these compositions before the doubt was in any way substantiated. The dates were derived from copies of the music (some in Mozart's hand), none of which bear autographs.

K. 170, "Offertorium sub exposito," once thought to be W. A. Mozart's, bears the autograph of his father, Leopold Mozart, in whose hand the score is written.

K. 327, "Adoramus Te," misattributed to Mozart, is in a collection of the works of Quirino Gasparini (1670?-1731) in the library of the St. Cecilia Academy in Rome.